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IN ARISTOPHANES...

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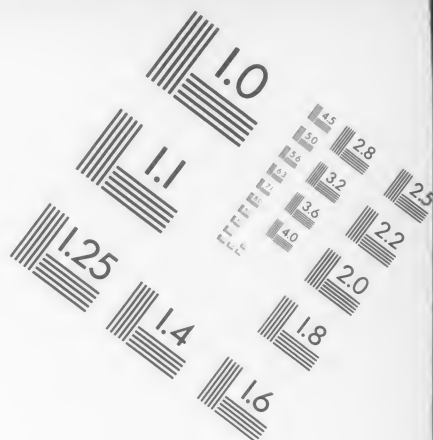
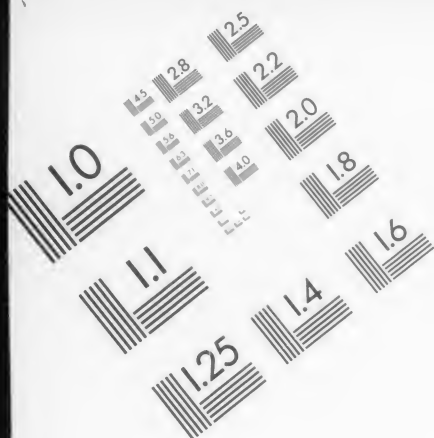


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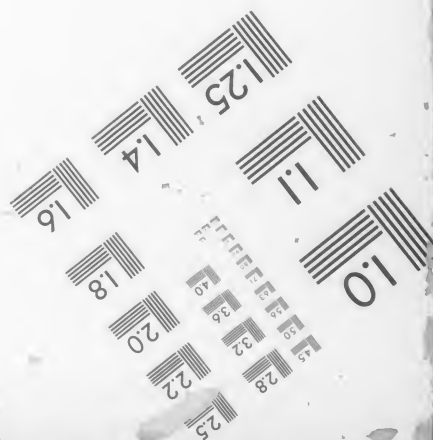
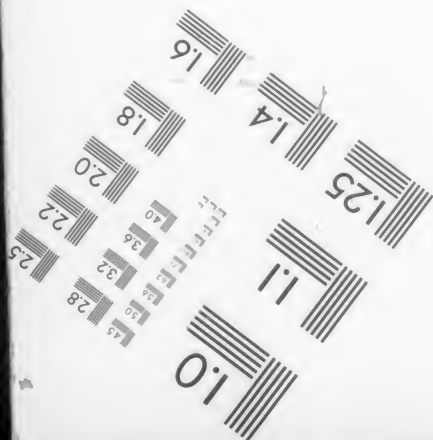
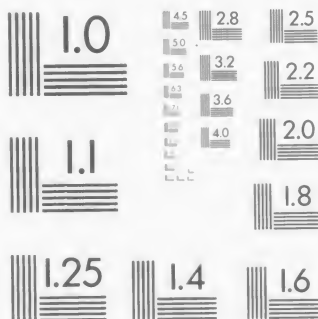
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Comic Terminations in Aristophanes
and the Comic Fragments.

Part I: Diminutives, Character Names, Patronymics.

A DISSERTATION

PRESENTED TO THE BOARD OF UNIVERSITY STUDIES
OF THE JOHNS HOPKINS UNIVERSITY FOR THE
DEGREE OF DOCTOR OF PHILOSOPHY,

BY

CHARLES WILLIAM PEPPLER,

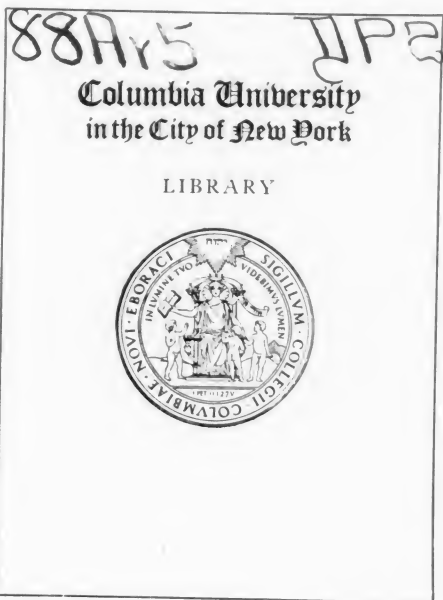
Professor of Greek in Emory College.

BALTIMORE:

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COMIC TERMINATIONS IN ARISTOPHANES AND THE COMIC FRAGMENTS.

INTRODUCTORY.

The language of Aristophanes is full of comic surprises. These appear in a variety of forms, but the particular kind to be considered here is that which arises from changing the termination of a word by substituting for the usual ending one that is new and unexpected, in order to give a comic turn to the expression. Examples are ἐγκαλυμμός in place of ἐγκάλυμμα (cf. κάλυμμα, ἐπικάλυμμα, κ. τ. λ.), Ἀχαρνικός and βαδιστικός for Ἀχαρνεύς and βαδιστής, ἐξαπατύλλω for ἐξαπατάω in a diminutive sense, and δνάκις and τριάκις for δῖς and τρίς. In the same way diminutives and patronymics are employed for the comic effect, instead of the primary forms, the former often debasing and ridiculing things high and exalted, the latter giving a loftier tone and more imposing air to common names. Kipling has many illustrations of these comic shifts of termination: *cosmopolouse* for *cosmopolitan*, *procrastitutes* for *procrastinators*, *Arabites* for *Arabians*, *gleesome* for *gleeful*, *fearsomely* for *fearfully*, *recruiity* for *recruit*, etc.

In deciding whether a given word is comic or not, the difficulty of dealing with a foreign and a dead language is enhanced by the imperfect tradition. The rarity of a form is not a sure test, for it may happen either that a word, which was in common use in ancient times, through some accident occurs only once in the extant literature, or on the other hand that a comic formation was admired, appropriated and freely employed by the author's successors, so that its common occurrence keeps it from appearing in any way remarkable or unusual. Furthermore, the *sermo familiaris*, which is the proper sphere of these forms and which alone could present

them to us in their true setting, has largely disappeared, much less of it than of the literary language being handed down to us. Speaking of the impossibility of feeling the force of the words of daily life exactly as the Greeks felt them, Professor Jebb in the introduction to his *Characters of Theophrastus*, pp. 1 sq., says: "The words of a dead language are like panes of stained glass seen on a bleak morning. The genius of the design which they make up can be felt; and, if the separate colors seem hard in the gray light, it is possible to imagine them deepened; but no imagination can see them as they looked when the evening sunshine was streaming through the window." Consequently, there will be more or less uncertainty at times as to the comic effect of a termination, and neither the context nor any other source of help will suffice to lead us to a sure conclusion. Naturally, then, opinions will differ, for it cannot be expected, in a matter so subjective, that all will agree in regarding the same words as comic.

DIMINUTIVES.¹

There is no class of terminations that Aristophanes used so freely to produce a comic effect as the diminutive suffixes. Originally they indicated smallness. Small objects give rise to various emotions: when beautiful and attractive, they arouse love and affection; if weak and in distress, they move us to pity and compassion; when they are insignificant and mean, they call forth ridicule and contempt. Thus diminutives get the derived significations of endearment, pity and aversion. Since the same thing may excite emotion in one person and not in another, it is just as necessary that the speaker be capable of having and expressing these feelings as that the object be suited to produce them. Much then depends upon his nature and frame of mind; coldness and reserve on his part operate as strongly against the use of dim. as do magnitude and grandeur in the object. The language must be free and unrestrained, as in daily conversation, so that the speaker may

¹ Cf. L. Schwabe, *De deminutivis Graecis et Latinis*, Gissae 1859; L. Janson, *De Graeci sermonis nominum deminutione et amplificatione flexorum forma atque usu*, Jahrb. f. Phil. u. Päd. Suppl. 5, 185 sqq.; G. Müller, *De linguae Latinae deminutivis*, Lipsiae 1865.

give vent to the feelings that are aroused by the contemplation of the object; otherwise there is no room for dim. in their secondary use. They show familiarity, and often lightness of heart and a playful spirit. Hence they find their proper sphere in the speech of the common people. "Das Volk," says Weise, *Char. d. lat. Spr.*, § 120, "hat das Herz immer auf der Zunge; es kann und will sich nicht verstellen, trägt vielmehr offen zur Schau, was es denkt und wie es fühlt, nicht nur in seinen Mienen und Gebärden, sondern auch in seinen Worten. Hier kommt oft ungesucht und unbewusst seine Teilnahme und seine Abneigung zur Geltung. So ist die starke Vorliebe für Deminutiva als Zeichen der Kordialität und der regen Beteiligung des Gemüts an der Rede aufzufassen."

ὑποκορισμός.

The original meaning of ὑποκορίζεσθαι is 'to play the child (κόρος, κόρη),' 'to talk like a child,' 'to imitate the language of children in speaking to them.' Phrynichus, *Anecdota Graeca Bekkeri* (abbrev. A. G. B.) 47, 31 says: σημαίνει τὸ πρὸς τὰ κομιδῇ παιδία νήπια ψελλιζόμενον τῇ φωνῇ παίζειν. κόρος γὰρ ὁ παῖς. Cf. 857, 20 and *Lex. Tim. s. v.* Since baby-talk naturally contains many dim., the Greeks employed ὑποκορισμός to designate dim. in general (ὄνομα μικρότητος ἐμφαντικὸν καὶ κόραις ἐοικός A. G. B. 855, 29), but the notion of endearment is always the most prominent one in this word, because baby-names are tender, caressing names. One kind of ὑποκορισμός consists in calling a thing by a fair name in order to lessen or conceal the evil in it, e. g. [φιλία καὶ] ξενία καὶ ἐταιρία for δουλεία Dem. 19, 259, *peregrinatio* for *miserrima fuga* Cic. Att. 9, 10, 4. After discussing in Rhet. 1, 9, 28 the substitution in general of one quality for another closely related to it, whether the end in view is praise or blame, Aristotle turns his attention in § 29 to a special variety of this misuse of names, viz. ὑποκορισμός, in which a man's character is looked at always from the most favorable point of view, and ὁ ὀργίλος καὶ ὁ μανικός is called ἀπλοῦς, while ὁ αὐθάδης is described as μεγαλοπρεπὴς καὶ σεμνός. This is an extension of the original bland use of ὑποκορισμός. For other exx. see Cope-Sandys on Aristot. l. c. While this form of hypocorismos

involves the change of the whole word and diminishes the force of *bad* words only, that kind which is expressed by dim. endings affects both the good and the bad. It is to the latter only that Aristotle Rhet. 3, 2, 15 refers in his definition of the term: *ἔστιν ὁ ὑποκορισμὸς ὃς ἐλάττων ποιεῖ καὶ τὸ κακὸν καὶ τὸ ἀγαθόν, ὥσπερ . . . χρυσιδάριον κ. τ. λ.* A dim. of a good thing usually gives rise to a term of endearment, a dim. of a bad thing, to one of contempt; but it is also possible to apply a dim. of endearment to something bad, and a dim. of contempt to something good, for all depends upon the point of view of the speaker and the feelings which he has in the matter. In the first instance his feelings are in accord with, in the second they are at variance with, the accepted opinion. Just as one epithet applied to an act, says Aristotle in § 14, may result from contemplating the evil side of it, and another, used of the same act, may come from a higher and better view of it, so dim. express endearment or contempt according to the way in which the speaker regards the object, whether in a favorable or an unfavorable light. Hence it appears that the term *ὑποκοριστικά*, signifying originally caressing words, came to be applied to expressions of contempt also. This was in the nature of things because the fundamental meaning of such words, viz. smallness, readily gave rise to both contempt and endearment as derived significations. It was the original force of dim. that Dionysius Thrax had in mind (Uhlig, p. 28, A. G. B. 635, 15): *ὑποκοριστικὸν ἔστι τὸ μείωσιν τοῦ πρωτοτύπου δηλοῦν ἀσυγκρίτως, οἷον ἀνθρωπίσκος, λίθαξ, μειρακύλλιον*, and this definition was adopted by the Latin grammarians Diomedes (1, 325, 25 K., cf. 1, 535, 19 and 7, 395, 10), Charisius (1, 155, 10 K.) and Priscian (2, 101, 3 K.). The Romans used the term *diminutio* (= *μείωσις*, *ἐλάττωσις*), but the Greeks with their livelier nature preferred to give prominence, in the name *ὑποκορισμός*, to the playful and sportive use that is so frequently made of dim.

It is mainly dim. of contempt that are comic. A threefold division of comic dim. is only a matter of convenience at best. In the classification that follows, when the meiotic or hypocoristic force is prominent, even though it results ultimately in ridicule and contempt, the word will be placed in the one or the other of the first two classes.

MEIOTIC DIMINUTIVES.

These are sometimes employed in making a request in order that the thing asked for may seem as small as possible, and that the favor may therefore be more readily granted. This begging, pleading tone is noted by the grammarians, cf. A. G. B. 855, 29: *ὁ ὑποκορισμὸς . . . λαμβάνεται . . . ἔνεκα τοῦ χρειώδους· ἱππάριον μοι χάρισαι· μειῶ γὰρ τὸ ζητούμενον, ἵνα ἐτοιμότερον πρὸς τὸ δοῦναι ποιήσω τὸν ἔχοντα*, and An. Ox. Cram. 4, 273, 9: *γίνεται τὰ ὑποκορίσματα . . . δι' ἀναγκαιότητα, ὡς ἐὰν ὁ αἰτῇ τις σμικρύνῃ, ἵνα μὴ μεγάλην ποιήσῃ τὴν χάριν· ᾧ κέχρηται οἱ κωμικοὶ ὡς ἔχει τὸ παρὰ Μενάνδρῳ λεβήτιον*. Cf. Ar. Plut. 984-5. In Mnesim. 3 an avaricious man gives his nephew the ridiculous command to use the diminutive rather than the primary form of the things for which he asks, e. g. *ἰχθύδιον* and *ὀψάριον* in place of *ἰχθύς* and *ὄψον*, in order that the young spendthrift may in this way deceive him and make the expense seem easier to bear. Ehippus 15 in a similar passage—both from Ath. 8, 359—represents a penurious youth as giving directions for the purchase of provisions, and all of them are expressed by diminutives. The galling burden (*τὰ σκεύη*, Ran. 12) about which Xanthias complained so bitterly, he calls *σκενάρια*, vs. 172, 'a small package,' 'a little bundle,' when he comes to bargain with the dead man for carrying it to Hades. Finally, in the scene with Euripides in the Acharnians the demands that Dicaeopolis makes on the tragic poet are all for dim., viz. *ράκιον* 415, *πιλίδιον* 439, *βακτήριον* 448, *σκενάριον* 451, *σπυρίδιον* 453, *κοτυλίσκιον* 459, *χυτρίδιον* 463, *σπογγίον* 463. These together with his other dim. (404, 412, 444, 447, 469, 475) present a contrast to the tragic tone of Euripides' utterances (cf. 410, 419, 445, 449, 454, 456, 460, 479); Dicaeopolis calls the rags of Telephus *ράκιον* 415, but Euripides, assuming a grand and stately air, refers to them with such highly poetical words as *τρύχη* 418, *λακίδες πέπλων* 423, *δυσπινῇ πεπλώματα* 426, *ράκώματα* 432, cf. *ράκη* 433. The comic effect of the dim. here is cumulative, and is increased by the contrast not only with the words of Euripides, but also with the tragic expressions and parodies that Dicaeopolis himself mingles with his colloquial speech each time that he receives an article from

the wardrobe of the beggar Telephus. Cf. vs. 484, and Bakhuyzen on Ran. 52 sq.

Meiotic dim. are comic when the dim. termination comes as a surprise at the end of words with whose meaning the idea of smallness does not harmonize, as in the case of the names of gods and heroes, and their possessions. In a parody on Eur. fr. 487 N.², Aristophanes calls the abode of the great king of the gods 'Jove's shack'—*Διὸς δωμάτιον* Ran. 100, 311, cf. Il. 1, 18, etc. A ludicrous imitation of the monodies of Euripides in Ran. 1331-63 represents a woman as invoking Artemis, the huntress-queen, to come, not with her hounds, but with her puppies (*κυνίσκας* 1360) in order to help her recover the cock that she dreamed her neighbor had stolen. The kitchen-utensils of the gods, called *σκενάρια*, Pac. 201, are given in detail as *χυτρίδια καὶ σανίδια κάμφορείδια*. The tone of familiarity in these dim. often carries with it contempt.

In Plaut. M. G. 1265 Pyrgopolinices had boasted that he was the grandson of Venus; in 1413 and 1421 he is ridiculed as the Goddess's diminutive grandson, *Venerius nepotulus*. The same comic inconsistency and linking together of unlike and opposing notions, so far as the element of meiosis is concerned, is seen in *fraterculus gigantis* Juv. 4, 98, and in *magna est fornacula* 10, 82, said in mockery of Tiberius. By means of diminutives Cicero describes Aris' murder of his wife as if it were a small matter (Scaur. 6, 10); the irony is apparent: *Arinem . . . negotium dedisse liberto, ut illi aniculae* (cf. *anus* §§ 8, 12) *non ille quidem vim adferret—neque enim erat rectum patronae—, sed collum digitulis duobus oblideret, resticula cingeret*, etc. = 'that he should not harm the dear old lady, but just choke her a little bit with two fingers, and tie a little chord around her neck.' The dim. *dieculae* Plaut. Pseud. 503, *tantae turbellae* Bacch. 1057, *quantae turbellae* Pseud. 110, *ploratillus* (conj.) and *verberetillus* Poen. 377-8, *mumusculum* Cic. Off. 3, 18, 73 are comic, because while the words here in reality stand for something large, the dim. ending suggests the very opposite. The same contradiction is found in the dim. adjj. *valentula* Plaut. Cas. 852 and *feroculus* Turp. ap. Non. 75, 30, Auct. B. Afr. 16, 1.

If on the other hand the dim. suffix is attached to a word that is contrasted with something large, it makes the contrast all the greater. The addition of the dim. ending in *ζωμίδιον* Nub. 389 and *γαστρίδιον* 392 increases the contrast between them and the loudness of the sound they cause, and the same is true of 'the little cheese of Xenocrates' (*ἄδεσσ.* 292) in comparison with the time taken to consume it. One may compare *ratiunculam, quantillum* in Plaut. Capt. 192-3, where the extraordinary appetite of Ergasilus makes Hegio solicitous about his 'little bank account,' lest it should prove insufficient to provide a dinner for the parasite.

THE IMMODERATE USE OF DIMINUTIVES.

a. *The Multiplication of Diminutive Suffixes.*

A comic effect may be produced by an immoderate use of diminutives. Aristotle cautions against the addition of too many dim. suffixes to the same word in Rhet. 3, 2, 15: *ἔστιν ὁ ὑποκορισμὸς ὃς ἔλαττον ποιεῖ καὶ τὸ κακὸν καὶ τὸ ἀγαθόν, ὥσπερ καὶ ὁ Ἀριστοφάνης σκώπτει ἐν τοῖς Βαβυλωνίοις, ἀντὶ μὲν χρυσίου χρυσιδάριον, ἀντὶ δ' ἱματίου ἱματιδάριον, ἀντὶ δὲ λοιδορίας λοιδορημάτιον καὶ νοσημάτιον (νοημάτιον conj. Fritzsche). εὐλαβεῖσθαι δὲ δεῖ καὶ παρατηρεῖν ἐν ἀμφοῖν τὸ μέτριον.* In Bergk's opinion (Mein. 2, 982) the object of Aristophanes' sarcasm here was to ridicule the style of Gorgias and his followers. To the Babylonians also belongs *βοιδάριον* fr. 82, and Fritzsche and Bergk would assign Aristophanes' coinage *βιβλιδάριον* fr. 756 to the same play, because of its likeness to *χρυσιδάριον* and *ἱματιδάριον*. *ζωδάριον* Alex. 140 and *μναδάριον* Diph. 21, being similar formations, were no doubt used with comic intent.

Even words with the shorter dim. suffix *-άριον* are rare in classic times. With the exception of *παιδάριον, ἱππάριον, κυνάριον, λογάριον, οἰκάριον, οἰνάριον, πλοιάριον, πωλάριον, σκενάριον* and *ψυχάριον*, they occur only in the comic poets and late writers. Of the 140 dim. in *-άριον* that have come under my notice (Schwabe has counted 180), all but 30 make their first appearance in the literature after Aristophanes' time, and 21 of the 30 are found in Aristophanes. Hence Bergk Comm. 410 is justified in

saying that they belong, not to the conversation of the cultured, but to the more vulgar language and especially to late comedy. Aristophanes uses them generally for a comic purpose; Uckermann, *De Ar. com. vocab. format. et composit.*, p. 22, claims that he brought 14 new dim. in *-άριον* into the language. Though somewhat uncertain, the Atticists were inclined to reject these forms, cf. Phryn. p. 180 Lob., Thom. Mag. p. 201, A. G. B. 43, 32; 49, 14; 104, 28 and 30. Since *-άριον* was rare at this time and restricted for the most part to the lowest sphere of the language, it is evident that the words in *-ιδάριον* with which Aristophanes ridiculed the excessive use of the dim. suffix, were all the more striking and unusual. And the same is true of *παιδισκάριον* in Menand. 338, 402, though there is greater freedom in later times.

This extravagance with dim. suffixes is seen again in *χλαν-ισκ-ιδ-ιον*, *Πριαμ-ιλλ-ύδριον* and *Δημ-ᾱκ-ιδ-ιον*.

χλανισκίδιον, with *μικρόν* added, Pac. 1002, "wee little coats" (Rog.). Cf. *Stephaniscidium* Plaut. Stich. 740 for the ending. The double dim. suffix *-ίσκ-ιον* is not common. Masculines in *-ίσκος* occur fairly often, there are a few feminines in *-ίσκη*, the neuters are represented only by *σαμβαλίσκα* (cf. *σανδαλίσκος* Ran. 405) and *ἀσκερίσκα* in Hipponax 18 B.⁴, and *σπληνίσκον* and *σφέλίσκον* in Sam. Inscr. 220 (Becht.).¹ *-ίσκιον* takes the place of *-ίσκον* when a neuter is needed.² Besides *ῥηματίσκιον* Plato, *μελίσκιον* Alcman Antiph., *χλανίσκιον* Aeschin. Ar., and four other examples in the comic poets, viz. *κοτυλίσκιον*, *κανίσκιον*, *καδίσκιον* and *πινακίσκιον*,³ all the forms in *-ίσκιον* in my collection belong to late Greek. The rarity of *-ίσκιον* in classic times emphasizes the unusualness of *-ισκίδιον*.

Πριαμιλλύδριον Epicharm. ἀδελ. 114 Lor., Koek ἀδεσπ. 1373, was used *διὰ γελοῖον* (An. Ox. Cram. 4, 254), as was also *Πριαμύλλιον* (A. G. B. 856, 1). Lobeck Proleg. 401, 9: *Πριαμιλλύδριον* ex hypermiosi pro *Πριαμύλλιον*, ypsilo propter epalleliam in iota mutato. The separate dim. suffixes *-ύλλιον* and *-ύδριον* are

¹ Bergk, Lyr. Gr.⁴ 2, 469.

² Cf. Schwabe, p. 64. In the same way *-ύλλον* is not found, but *-ύλλιον*, cf. pp. 35, 62.

³ See also conj. in Ar. fr. 481, Anaxandr. 9, and Alex. 189.

both rare; Schwabe has found 12 examples of the former and 16 of the latter (add *πολύδριον*) in the whole literature, nearly all being late words.

Δημακίδιον Eq. 823, dim. of *Δήμαξ*, a vulgar form of *Δῆμος*, cf. p. 44, is used fawningly by the low-bred sausage-seller.

One may compare *peditastellus*, Plaut. M. G. 54. The suffix *-astro-* indicating a similarity to the primitive word and often expressing contempt (cf. *Antoniaster*, *parasitaster*), is common in the sermo vulgaris. The addition of the dim. suffix brings added contempt, and the whole serves to show the utter disdain of Pyrgopolinices for the insignificant foot-soldiers. The same exaggeration is seen in the similarly formed *gravastellus* (**gravaster*, *gravus*), Epid. 620. But classical Latin did not attach a number of dim. suffixes to the same word as often nor as successfully as the Greek. The same effect was produced by using the dim. of the modifying adjective as well as that of the noun, in which case the dim. affects, not the adj. but the noun, or rather the combination of adj. and noun, as Schwabe, p. 5, expresses it. Thus, *parvulum palliolum* is equivalent to a double dim. of *pallium*, and *aureola oratiuncula*, Cic. N. D. 3, 17, 43, to a double dim. of *oratio*, the hypocorismos passing over from the adj. to the noun, for Cicero surely would not have detracted from his praise of Laelius' masterpiece by calling it 'somewhat beautiful.' 'Somewhat' may serve as a translation of the dim. adj. at times, as when the feelings of the speaker do not come into play, and especially in case of adjj. of color and material. The Greeks on the other hand formed dim. adjj. in but few instances. The Dorian Moschus has two examples, *δριμύλος* 2, 8, Ahr., cf. A. G. B. 857, 5, and *μικκύλος* 2, 13, cf. Etym. M. s. v.; and the adv. *παχυλῶς* occurs in Aristotle Eth. N. 1, 3, 4. In the comic poets the only dim. adj. is *καθάρυλλος*, Plat. Com. 86, Cratin. 27, 'cleanly,' 'fairly clean,' not a "comic dim." as Liddell and Scott think. The notion of diminution in adjj., i. e. 'somewhat,' 'tolerably,' 'rather,' is frequently given in Greek by the prefix *ὑπο-* (= Lat. *sub-*).

b. Accumulation of Diminutive Words.

Another way in which the use of dim. is sometimes carried to excess is in heaping together, within a small compass, a number of

dim. words. Assonance has much to do with this, just as it also partly explains the fondness of the Romans for dim. adj. added to dim. nouns. Of *τυρὸς χλωρός*, *τυρὸς ξηρός*, κ. τ. έ. (Antiph. 133), Eustathius 1524, 13 says *ὁμοιοκαταληξία παιγνιώδης*, and the same is true of the accumulation of many diminutives. In Anaxandr. 27:

καὶ συμπαίζει καριδαρίοις
μετὰ περδικίων καὶ θραττιδίων,
καὶ ψητταρίοις μετὰ κωθαρίων,
καὶ σκινδαρίοις μετὰ κωβιδίων.

it is the massing of dim. that produces the comic effect. All but the last one are *ἄπαξ εἰρ.*, yet all are names of fish and the dim. of such words are common. Dalechamps thinks that the purpose of this fragment, like Ar. fr. 90, was to ridicule some one who was in the habit of using dim. of this kind. The repetition of the same dim. ending makes more striking the repetition of thought in Eubul. 38:

τρύβλια δὲ καὶ βατάνια καὶ κακκάβια καὶ
λοπάδια καὶ πατάνια πυκινὰ ταρφέα
"οὐδ' ἂν λέγων λέξαιμι.

According to Casaubon these are the words of a man in a pet whom the poet represents as stammering. Other instances in the comic fragments are Ar. fr. 247, Ephipp. 15, Amph. 35, Philem. 26. In the complete plays of Aristophanes note the crowding of dim. in Pac. 201-2 (quoted p. 10); in Ran. 1203:

καὶ κωδάριον καὶ ληκύθιον καὶ θυλάκιον,

a line that ridicules the trivialities and the colloquial elements in Euripides' style; and in Eq. 100:

ἦν γὰρ μεθυσθῶ, πάντα ταυτὶ καταπάσω
βουλευματίων καὶ γνωμιδίων καὶ νοιδίων.

which is aimed at the sophisticated subtleties of the same poet. Plautus has many examples: Pseud. 67*-68 (comic effect heightened by the similar word-endings and by the verse-rhyme); Cas.

108, 837 sq. (cf. infra p. 20); Asin. 666-8, 693-4 (cf. p. 19); Rud. 894, 1169-70; etc. See also Cic. Tusc. 2, 18, 42; Catull. 25 and 57; Spart. Hadr. 25; and many others.

This fondness for *ὁμοιοτέλευτα* is seen in all parts of speech, and produces a comic effect when the repetition of the same ending is carried to excess, or when at the end of two words several syllables are identical or nearly so. Commenting on *γέροντας ὄντας* in Xenarch. 4, 14, Meineke 3, 618 sq. says: "non sine comico quodam lepore eadem parechesi usus est Aristophanes Vesp. 277, Ach. 222," and compares Phryn. 3, Antiph. 230, Menand. 509, etc. Modern rhyme being unknown, there is little difference in effect whether the *ὁμοιοτέλευτα* are in the same line or come at the end of successive lines, except in so far as the latter position gives them greater prominence and emphasis. Antiphanes, it seems, was fond of long lists containing *ὁμοιοτέλευτα*, cf. fr. 106, 132, 133, 142, 148. Cf. Pherecr. 183, Ar. fr. 271 (cf. Plaut. Cist. 206-9), Nicoph. 19 (cf. Plaut. Aul. 508 sqq.), Anaxandr. 65, Arar. 9, Mnesim. 4,¹ and see Earle on Eur. Alc. 782-5. Examples of *ὅμοιοι* in the eleven plays of Aristophanes are Ach. 199, 269-70, 546-54, 595-7 (cf. Plaut. Pers. 702-5), 688, 1003-6, 1008-10, 1015-6, 1208-9; Eq. 115, 166-7, 1057; Nub. 241, 335, 484-5, 494-6, 711-5, 1456-7, 1504-5; Vesp. 65-6, 973-4, 999-1000; Pac. 152-3, 291, 320, 380-1, 540-2; Av. 1271-2; Lys. 457-61; Ran. 463, 740, 841-2, 1001-2, 1478; Eccl. 838-40; Plut. 288, 513-4. In Plautus note the comic use of *ὅμοιοι*, especially in Pseud. 67*-8 (*-iunculae*); in *accubantis*, *potantis*, *amantis* (1270); and in *prociāx*, *rapāx*, *trahāx* (Pers. 410), answered by Dordalus with *edāx*, *furāx*, *fugāx* (421), in all of which the repeated syllable gets the verse-accent. See other exx. in Lorenz, Einl. z. Pseud. S. 39 sq.

New and unusual words sometimes result from this desire for *ὁμοιοτέλετον*. Some dim. of this sort follow.

κιστίς Ach. 1137 is formed like a dim. from *κίστη*, so that the gen. may correspond with *ἀσπίδος* (1136). Previously (1098, cf. 1086) Dicaeopolis had called the chest *κίστη*, and elsewhere (Eq. 1211, 1216, Vesp. 529, Pac. 666, Lys. 1184, Th. 284) the primary form only is used. Cf. Mart. 4, 20, 4:

¹ Lobeck, Paralip. 54, calls special attention to l. 59.

Altera ridicula est, altera putidula.

With *βοιδάριον* Av. 585 Euelpides imitates *ζευγάριον* of Peithetaerus (582), both words having the same position in the line. Cf. fr. 82, supra, p. 11.

τριγλῖς Antiph. 68, vss. 8 and 15. The frequency of *τρίγλη* and *μαινῖς* (cf. fr. 132) and the rarity of *τριγλῖς* and *μαῖνη* in the comic fr. (v. Jacobi's Index) show that the dim. *τριγλῖς* here is due to a desire to make its ending like that of *μαινῖς*.

σαννάκιον Philem. 87. The Persian word *σαννάκρα* was changed to *σαννάκιον* so as to make its ending like that of *βατιάκιον*, dim. of *βατιακή*. Cf. Ath. 497 f. In Plat. Com. 206 the rare word *παλλάκια*, found also in Aleman 92 B.⁴ (but cf. 90 H.), seems to have been chosen on account of *μειράκια*.

Note also *καὶ Δορίσκον καὶ Ἐργίσκην καὶ Μυρτίσκην* in Aeschin. 3, 82, where *Μυρτίσκη* is substituted for *Μυρτηνός* (Dem. 18, 27) for the sake of the jingle and to cast contempt on Demosthenes.

Outside of the realm of dim. the influence of *ὁμοιοτέλευτον* in making new and comic formations is seen in *Ἀττικωνικοί* Pac. 215, cf. *Λακωνικοί* 212; in *σκοτοβινιώ* Ach. 1221 which is due to *σκοτοδινιώ* 1219, cf. *βινητιώ* Lys. 715; and in the three middle verbs which, if correctly used, would be active, viz. *ρέγεται* Eq. 115, mid. used because of *πέρδεται*, cf. 104; *χαίρομαι* in *ἡδομαι καὶ χαίρομαι κεύφραίνομαι* Pac. 291 (cf. Plut. 288), a mistake attributed to the Medea Datis; and *χέσαιτο* Eq. 1057, mid. on account of *μαχέσαιτο*.

Plautus has the plurals *pacibus* Pers. 753, *mollitiis* Pseud. 173, and *venustates* Pseud. 1257 in place of the singular forms because the surrounding words are plural. Instead of *molossi*, *odiosi* and *incommodi*, Plautus wrote the more unusual form *molossici* (Capt. 86) and coined *odiosici* and *incommodestici* (87), in order that the endings of these words and of *venatici* (85) might all be the same. Martial 12, 58 formed *lecticariola* after the pattern of *ancillariolus*, both words having the same position in the line.

Such coinages and comic shifts of termination are familiar in our own humorous literature:

"So Irish, so modish, so *mixtish*, so mild" (Leigh Hunt); *Polly-glottish*, to rhyme with *Scottish* (Hood); *vestasies* to rhyme

with *extasies* (Pennell); and the following from Kipling, who frequently indulges in these inventions: *baronite* rhyming with *fight*, *barbarious* with *various*, *cavalree* with *Quay*, *epilept* with *wept*, *kissage* with *visage*, *Secretarry* with *marry*, etc.

DIMINUTIVES OF ENDEARMENT.¹

It is to the familiar conversation of the home-circle, and especially to the baby-talk of nurses and mothers to children, that dim. of love and affection primarily belong. Here they flourish and from here they spread to other spheres. See Theophr. Char. 20: *καὶ τὸ παιδίον τῆς τίτθης ἀφελόμενος μασώμενος σιτίζειν αὐτὸς καὶ ὑποκορίζεσθαι πομπύζων καὶ πανούργιον τοῦ πάππου καλῶν*. Among relatives and friends dim. are less stiff and formal, warmer and more cordial, than their primitives.

παππίδιον Vesp. 655. Philocleon's comparison of his sway in the court with the rule of Zeus (619-25, cf. esp. 621) causes Bdelycleon to address him (652) in high heroic style *ὦ πάτερ ἡμέτερε Κρονίδη* (Il. 8, 31; Od. 1, 45, 81; 24, 473). Philocleon stops this with *μὴ πατέριζε*, and then his son at once goes to the other extreme, calling him familiarly *ὦ παππίδιον*, 'my dear little daddy'—a comic contrast to the epic grandeur of his former mode of address.

Liddell and Scott call *πατρίδιον* a comic dim. In Vesp. 986, although the whole situation is farcical and ridiculous, Bdelycleon is as much in earnest as he is capable of being, when he begs his father, now brought to tears by the whining of the puppies, to make a change for the better. The dim. expresses real filial affection. In Theophr. 4 and Xenarch. 4 also, *πατρίδιον* seems to be simply a dim. of endearment. Hence "comic" in L. and S. can be construed only in its widest sense, i. e. belonging to comedy, which however includes all dim.

ύῖδιον Vesp. 1356. Father and son have exchanged their relative positions, cf. schol. on 1351 and 1359. Since Bdelycleon has

¹ Herodian 2, 858 L. (cf. A. G. B. 857, 20): *γενόηται τὸ ὑποκοριστικὸν ἢ διὰ παιδιὰν ἢ διὰ κολακείαν ἢ διὰ τὸ πρόπον ὡς παρ' Ἀλκμᾶνι εὖρομεν τὰς παρθένους ὑποκοριστικοῖς χρωμέναις. πρόπον γὰρ τοῦτο παρθένοισ. εἴρηται δὲ ὑποκοριστικὸν παρὰ τοὺς κόρους ἡγούν τοὺς μικροὺς νέους ἢ τὰς κόρας. τούτους γὰρ ὑποθαπεύοντες τοιούτοις κεχρήμεθα ὀνόμασι ὡς παρὰ Μενάνδρῳ νηπτάριον, κ. τ. ε.*

instructed him in the fashions of the day, Philocleon speaks of his son as the governor in the house, and of himself as the rebellious youngster restrained by strict discipline. Hence, in an ironical way, he calls Bdelycleon 'my dear son,' just as one might refer to a rigorous parent as 'my dear father,' cf. schol.

ἀδελφίδιον Ran. 60, cf. 164. When Heracles, the hero of gigantic strength, learns that the effeminate little wine-god is suffering from such a consuming passion, he asks in a half-coaxing, half-pitying way, like a fond mother to a sick child, 'my little one, what kind of a longing?' Dionysus had dared to call him familiarly 'brother,' and so, in his reply, he adopts and carries further this tone of familiarity. Moreover, his effort to soften his big voice for the caressing dim. is plainly comic.

τεκνίδιον Lys. 889. Since tribrachs in the third foot of the iambic trimeter are not common, the best scansion of the line makes the first syllable of τεκνίδιον long, and this, if correct, stamps it as a parody (cf. Hermann Opusc. 5, 290, Mein. 2, 478, Kock Nub. 320), perhaps of the verse

ἐχθροῦ πατρός μοι τοῦτο φίλτατον τέκνον

in the Prom. Unbound of Aesch. Such a dim. of tenderness is appropriate from a mother to a child, but the familiar dim. has no right to a place in a tragic line (cf. infra p. 24), and furthermore the dim. suffix is here attached to the poetical word τέκνον. These inconsistencies give additional comic force to the parody.

φιλοττάριον Eccl. 891. To the abstract and poetic word φιλότης—poetic for φιλία—is added the vulgar dim. suffix -άριον (cf. p. 11), and hence there is a union of the highest and lowest spheres in this unusual dim. that the old woman uses. One occurrence of φιλότης for φίλε, 'my love,' is found in Plat. Phaedr. 228 D. Cf. ἐρωτύλος, 'sweetheart,' in Theocr. 3, 7.

λαρκίδιον Ach. 340, cf. 333. Dicaeopolis threatens with death 'the dearest of the friends' of the charcoal-burners (l. 326), and they in turn say that they will never forsake their "beloved darling" (Frere). This paternal affection lavished on an inanimate object is ridiculous; the coal-basket, however, takes the place of the child Orestes in the scene in the Telephus of Euripides (Hygin. fab. 101), that is here parodied. Cf. Th. 689 sq.

The pet-names of the nursery are often adopted by lovers. Diminutives are the natural language of love, and readily pass from domestic love to the love of the sexes. Here they are freely employed. The deserted old woman in the Plutus says (ll. 1010-1):

καὶ νῆ Δι' εἰ λυπουμένην αἰσθοιτό με
νηττάριον ἂν καὶ φάττιον ὑπεκορίζετο.

as she recalls the tender words of her former lover. Comp. Plaut. Asin. 693-4, 666-7. The inappropriateness of applying such terms as 'ducky' and 'dovey' to the aged and lustful old creature in Pl. 1011 is apparent. When in 963 the Chorus called her μειρακίσκη, 'little lassie,' because of her girlish appearance (v. ὥρικῶς), this display of affection was ironical, the dim. increasing the mockery and ridicule of μέραξ, v. 1071, 1079.

Whenever a man's passions are aroused at the sight of, or by contact with the beloved object, diminutives occupy a prominent place in his vocabulary. Dicaeopolis and Philocleon both come home from dinner-parties drunk; in this gay and festive mood (cf. *Syriscæ* Ter. Ad. 763) Dicaeopolis addresses the two dancing-girls who are holding him up, as χρυσίῳ, Ach. 1200, 'my jewels,' cf. also τιθίων 1199, and Philocleon, equally happy over the flute-girl Dardanis, whom he has stolen away from his fellow-banqueters, calls her χρυσομηλόλονθιον Vesp. 1342, and χοιρίον 1353 (cf. *mamillae* Plaut. Pseud. 180). The Chorus of Μύσται in the Frogs makes mention of the bosom (τιτθίον 412) of the pretty little maid (μειρακίσκη 409) so as to incite the lustful god to join the procession. Peithetaerus and the speaker in Cratin. 302 are agitated by the presence of the loved one, cf. ὀρνίθιον Av. 667 and χρωτίδιον in Cratinus, and the amorous policeman (Th. 1184, 1185, 1188) is under still greater excitement when he utters the dim. τυγάτριον, τιττίο and πόστίον with Elaphium sitting on his knee. Finally, the suffering Cinesias gives partial expression to his burning desire by the use of some fervid dim. Μυρρινίδιον Lys. 872, 906 (cf. Dobr.), and χρυσίον 930. Compare τιτθίον in Ach. 1199, Pac. 863, Th. 1185 and Ran. 412 in the mouth of men, with the passionless τιθός Th. 640, spoken by a woman. This dim. is usually hypocoristic, not meiotic, and the words of Pollux 2, 163: τιθία μάλιστα ἐπὶ γυναικῶν are true because of

the passion that generally accompanies it. Cf. also Crates 40, Canthar. 6.

There is no more ridiculous outburst of passion anywhere than that of the old Lysidamus in the scene (Plaut. Cas. 4, 4) in which he takes Chalinus, who is disguised as the bride of his bailiff Olympio, to be the *bella et tenella Casina*, and lavishes all his loving words upon him. Note his comic *meum corculum, melculum, verculum* 837 (cf. Poen. 367, Bacch. 22-3), *o corpusculum malacum (melliculum)* 843, *papillam bellulam* 848, and *belle belliatula* 854. In Stich. 740, where the two slaves summon their common mistress to join the carousal, Sagarinus' extravagance with dim. suffixes in *Stephaniscidium* (cf. supra p. 12) corresponds to Stichus' extravagance in the use of epithets, *mea suavis amabilis amoena Stephanium* (737), both serving the same purpose. Another striking illustration is found in the love letter of Phoenicium, Pseud. 67^a-8, with its three unusual dim. in *-unculae* at the end of successive lines:

*Teneris labellis molles morsiunculae,
Nostrorum orgiorum . . . iunculae,
Papillarum horridularum oppressiunculae.*

See also Asin. 223, Cas. 134-5, Rud. 416, 422, 424, 426, etc.

The tender caressing dim., found so frequently in the language of love and the praise of beauty, is naturally applied with more appropriateness to women, and hence is more striking when it occurs in men's names. The scholiast says of *Εὐριπίδιον* in Ach. 404: *ἐρωτικὰς μιμεῖται φωνάς. οἱ γὰρ ἐρῶντες εἰώθασιν τοὺς ἐρωμένους ἐρωτικῶς δι' ὑποκοριστικῶν καλεῖν*, and the author of a treatise *περὶ κωμῳδίας* (Duebn., p. xvi) makes it an example of the fifth kind of comic diction: *πέμπτον κατὰ ὑποκορισμόν, ὡς τὸ Σωκρατίδιον, Εὐριπίδιον*. Since dim. were first used by parents to children (*κόρος*), and hence by superiors to inferiors, the tone of familiarity becomes comic when this relationship is reversed and those of higher rank are thus addressed by their inferiors, as in *Εὐριπίδιον* Ach. 404, 475, *Σωκρατίδιον* Nub. 222, 237, 746, *Δημίδιον* Eq. 726, 1199, *Ἑρμίδιον* Pac. 382, *Κυκλώπιον* Eur. Cycl. 266, *δεσποτίσκος* Cycl. 267, κ. τ. λ.

Dicaeopolis, the plain farmer of Cripple Creek, uses the familiar *Εὐριπίδιον* Ach. 404 in summoning the great poet Euripides, one of the princes (*κοίρανοι* 472) of earth to reveal himself to sight. Later on, as his demands on Euripides multiply and his enthusiasm increases, his mode of address becomes more pleading (cf. 437, 452, 462, 467) until finally (475) he breaks forth passionately with the fervent cry *Εὐριπίδιον ὦ γλυκύτατον καὶ φίλτατον*. Equally inappropriate is *Σωκρατίδιον* Nub. 222, 237 from a 'creature of a day' to the high and mighty philosopher suspended in the air like a god in tragedy. See also vs. 746. The limit is reached when this tone of familiarity is adopted in speaking to a god, as in the coaxing *Ἑρμίδιον* 'darling, dearest Mercury,' Pac. 382, cf. 377, 388, 416. In the same way Silenus in Euripides' satyr-drama tries to turn away the wrath of Polyphemus by addressing the monster in such wheedling terms as *ὦ Κυκλώπιον*, Cycl. 266, cf. 262, and *ὦ δεσποτίσκει*, l. 267, cf. 250, 'my dearest little Cyclops, oh! dear little master.' The Chorus in this play calls the heroic son of Atreus 'the good little man (*ἀνθρώπιον*, l. 185) Menelaus.' In general, the effect of these dim. is to drag down from their high estate the persons addressed and to detract from their dignity by reducing them to the level of children (*κόρος*). On the other hand, in *Φειδιππίδιον* Nub. 80 and *Ξανθίδιον* Ran. 582 the dim. are altogether suited to the character of the son and the slave; whatever comic element there is here lies in the fact that father and master have an ulterior motive in using these terms of endearment. With the coaxing *Ξανθίδιον*, cf. *Milphidisce* Plaut. Poen. 421, *Olympisce* Cas. 739.

Trygaeus "shows his folly and madness" (schol. Pac. 76) in bestowing his affection on the huge dung-beetle which, like Bellerophon's winged steed Pegasus, is to carry him to heaven. He pets and caresses his 'little colt,' calling it fondly *Πηγάσιον*. This line is a parody on the words of Bellerophon:

ἄγ', ὦ φίλον μοι Πηγάσου πτερόν (Eur. fr. 306 N.²).

Cf. *τεκνίδιον* for the use of diminutives in a parody.

It is the part of the Sausage-seller in the Knights to outdo the Paphlagonian in fawning and flattery (cf. 788, 890, 903) as well

as in impudence and knavish tricks. This adulation is often shown in his diminutives (cf. Prisc. 2, 101, 22 K.); see his *ὦ Δημίδιον ὦ φίλτατον* 726 (Kock³), his vulgar *Δημακίδιον* 823 "my dear little Peopey" (Walsh), and his exultant cry *ὦ Δημίδιον* 1199 when he presents the stolen hare's flesh to Demus; finally, when a decision between the two is to be rendered, he tells his 'dear little daddy' (*παππίδιον* 1215) that his chest is empty, he has given him all. Other dim. that show his fawning nature are *κυλίχινον* 906, *ἐλκύδρια* 907 'a nice little pot of ointment for your dear little sores,' and *ὀφθαλμιδίω* 909 'your dear little eyes.' Note that these come immediately after 903:

ὁ γὰρ θεός μ' ἐκέλευσε νικῆσαι σ' ἀλαζονείαις.

The following dim. are more or less comic:

πυγίδιον Eq. 1368. The dim. expresses pity. Interest in such matters is characteristic of the Sausage-seller, cf. 785, 796.

ὀνίδιον Vesp. 1305 *ἄπαξ εἶρ*. The picture presented is comical enough, and the sportive dim. adds to the fun.

δαπίδιον Hipparch. 1. So much affection lavished upon the mat is absurd. The dim. suffix as well as *ἀγαπητόν* contributes to the comic effect.

δικαστηρίδιον Vesp. 804 ("Courtlet", Rog.) is hypocoristic as well as meiotic, for Philocleon loves the Court and all that pertains to it, cf. *δικίδιον*. It must have been unusual for the solemn, awe-inspiring Court of Justice, which is said to thunder just as Zeus does (624), to appear in a dim. form.

δικίδιον Vesp. 511. Compare these words of Philocleon (508-11), while suffering from the mania for the law-courts, with vs. 1367:

ὥς ἡδέως φάγοις ἂν ἐξ ὄξους δίκην.

spoken after he has been cured of his infatuation, and when, having gone to the other extreme, he looks back upon his son as occupying his own former position, cf. *ἰδίον* supra p. 17. Objects of every-day life in which one finds pleasure and especially delicacies of the table are often expressed by dim., and like these 'the little suitlet' that Philocleon prefers to ray-fish and eels, has the dim. ending as if it were itself a kind of fish, cf. *φάγοιμ' ἂν ἐν λοπάδι*

πεπνυγμένον. See also *ῥημάτια* in Eq. 216 and Vesp. 668. This mixture of unlike things, concrete and abstract, material and immaterial, is frequent in Aristophanes, the less material being introduced as a surprise and often in the dim. form, cf. Ach. 398, 447 (cf. Theognet. 1), Eq. 99-100, Nub. 321, Vesp. 878, Ran. 939-44, etc.

κρέϊσκος Alex. 189 was perhaps meant to be comic, *ἄστειον* *πάνν*. The usual dim. of *κρέας* is *κρεάδιον*, which Alexis uses five times. *κρέϊσκος* is found nowhere else. The great mass of dim. in Greek are neuter, and the common practice was to make neuter dim. from masc. and fem. nouns, but *κρέϊσκος*, *σανδαλίσκος* Ran. 405 and *σκελίσκος* Eccl. 1167, all *ἄπαξ εἶρ*., are striking exceptions since they reverse this rule, being masc. dim. derived from neuters.

DIMINUTIVES OF CONTEMPT.

When the speaker's feelings are hostile, diminutives of "the good" and of "the bad" both express contempt. If a dim., apparently hypocoristic, is used ironically, the result is contempt, cf. the ironical use of 'dear,' 'fine,' etc. in English; nevertheless, it seemed best to discuss instances of this ironical dim. under the head of dim. of endearment.

In this chapter a prominent place must be given to Aristophanes' criticism of the style of Euripides, which he often ridicules by the use of a contemptuous dim. Euripides turned aside from the high and lofty diction of his predecessors, and, in contrast to the bombastic grandeur and the solemn, stately movement of the plays of Aeschylus, deliberately adopted a less exalted and more homely style, which in the dialogue parts approached nearer the speech of the law-courts (Quintil. Inst. 10, 1, 68) and the language of every-day life. The amount of labor that he expended in the construction of his sentences does not reveal itself under the smoothness, fluency and somewhat colloquial character of his style; he was the first, says Aristotle in Rhet. 3, 2, 5, to conceal his art by choosing words and expressions from the ordinary language. For this facile writer Aristophanes had an intense hatred, and made fierce attacks upon him as the evil genius of the Athenian stage, as an innovator who degraded tragedy and introduced into

it vulgar and commonplace thoughts and expressions. When accused of imitating him Aristophanes admitted (fr. 471) that he used his terseness of speech, but heaped contempt on him by adding that his own thoughts were less vulgar and savored less of the market-place, v. schol. Plat. Apol. 19 C. Since diminutives bear the stamp of the *sermo familiaris*, Aristophanes used them to ridicule the colloquialisms of Euripides. This he did by introducing them unexpectedly into quotations or parodies of the tragic poet, and the effect of bringing together words from totally different and diametrically opposed spheres of the language, tragedy and comedy, was necessarily comic. The feeling that the dim. is out of place in a tragic line increases the fun of the *ληκύθιον ἀπώλεσεν* scene in the *Frogs*, as the 'little oil-flask' is tacked on again and again to a passage taken from the beginning of one of Euripides' prologues. *ληκύθιον*, with its hit at Euripides' references to lowly matters of domestic life (cf. 971 sq. and Porson h. l.), not only ridicules this blending of poetic and prosaic language in his plays, but presents a striking contrast to the imposing stature of Aeschylus' compounds; and so also do the three dim. in 1203:

καὶ κωδάριον | καὶ ληκύθιον | καὶ θυλάκιον,

a line remarkable for the monotony of word and rhythm (— — | — — — occurs three times), and for the unusual anapaest in the sixth foot. A similar attack on Euripides' "mixed style"¹ is made in Ran. 1477-8:

τίς οἶδεν εἰ τὸ ζῆν μὲν ἐστι κατθανεῖν,
τὸ πνεῖν δὲ δειπνεῖν, τὸ δὲ καθεύδειν κώδιον;

by introducing the dim. *κώδιον* into a parody on Eur. fr. 638 N.² (cf. 833). *αἰθέρα Διὸς δωμάτιον* Ran. 100, 311 parodies *αἰθέρ' οἴκησιν Διὸς* in Eur. fr. 487 N.², and *κυνίσκη* Ran. 1360 occurs in a ridiculous imitation of Euripides' monodies. Finally, in the burlesque of the *ρήσεις* of messengers in tragedy (Ach. 1174-85) the familiar dim. *χυτρίδιον* is found in a poetic environment, notably the Euripidean repetition *ὔδωρ ὔδωρ* and the poetic *δμῶες*.

¹ See Dionysius of Halicarnassus, De Vett. Scriptt. Cens. 2, 11: *κεκραμένη τῆς λέξεως μεσότητι κέχρηται*.

His intermixture of colloquial style was distasteful, but far more dangerous and detestable to Aristophanes, the conservative aristocrat, was his advocacy of the new doctrines of the sophists. His love of rhetorical display, his subtle words and dainty phrases elicited nothing but contempt from the comic poet. While the words of Aeschylus are called *ρήματα* Ran. 821, 824, 854, 881, 924, 940, 1004, those of Euripides (except in Ran. 828) and of the new learning are called *ρημάτια* Pac. 534, Ach. 444, 447, Nub. 943. With the *ρήματα* of Aeschylus in Ran. 881 compare the poetic saw-dust of Euripides (v. schol.), with the *ρήματα* of Aeschylus again in 940 compare the *ἐπύλλια* of Euripides in 942, and with the lyrics (*μέλη*) of Sophocles compare the *ἐπύλλια* and *ρημάτια* of Euripides in Pac. 531-4. In still another passage, Ach. 398, Aristophanes ridicules the poetry of Euripides with this word *ἐπύλλια*. Cf. *elegidia* Pers. 1, 51, *versiculus* Hor. Sat. 1, 10, 32 and 58, Mart. 6, 44, 23, etc.

Abstract words do not properly take the dim. suffix.¹ They belong to a higher sphere than the *sermo familiaris*, which is the peculiar province of the dim. The common people give free expression to their feelings, and often, the more ignorant and vulgar the speaker, the greater the number of dim. used by him,² but in the intellectual world of abstract terms and philosophical reasoning the mind rather than the heart is dominant. When therefore the dim. suffix is attached to abstract words, it is no longer warm and passionate, but generally denotes over-refinement and subtlety of thought, and in this sense is employed by the comic poets for the purpose of ridicule. That Aristotle had these dim. in mind when he uttered his warning against the excessive use of the dim. ending (Rhet. 3, 2, 15), is shown by two of the examples cited, *λοιδορημάτιον* and *νοσημάτιον* (better *νοημάτιον*). Bergk's view that Aristophanes' attack here was directed against Gorgias and his school seems probable from the fact that elsewhere he coined

¹ Cf. Wölfflin, Philol. 34, 156; Lorenz, Einl. z. Pseud. S. 58.

² Cario has 20 out of the 43 dim. in the *Plutus* and the *Sausage-seller* uses 15 of the 27 in the *Knights*. The two slaves have rather more than their due proportion in the *Wasps*, the Megarian has the majority of the dim. in the Megarian scene (Ach. 729-835), and the Policeman in Th. 1176 sq. uses *γράδιον* 7 times, while in all of Aristophanes it is found only 14 times.

abstract dim. forms to ridicule the sophists and Euripides. Eq. 100, for example, with its three abstract dim. *βουλευμάτιον*, *γνωμίδιον* and *νοίδιον*, is a comic thrust at the hair-splitting and supersubtle tendencies of the age, and the same is true of *γνωμίδιον* again in Nub. 321: *γνωμιδίῳ γνώμην νύξασα*, a part of the description of the effect produced on Strepsiades' soul by the appearance of the Clouds, the goddesses who nourish the airy dreamings and windy bombast of the sophists. Compare Cic. De Fin. 4, 3, 7 *pungunt enim, quasi aculeis, interrogatiunculis angustis*, and Parad. praef. 2 *minutis interrogatiunculis, quasi punctis, quod proposuit efficit*. See also Tusc. 2, 18, 42 *contortulae et minutae conclusiunculae*. For *γνωμίδιον* elsewhere see Kock *ἀδεσπ.* 838 (*ἀνασπᾶν γνωμίδιον*) and 1464 (*γνωμίδια καὶ προβουλευμάτια*), and Philologus 47, 26 sq. (*γνωμιδιώκτης* Cratin. 307). With *ἀνασπᾶν γνωμίδιον* cf. *ῥηματίσκια ἀνασπᾶν* in Theaet. 180 A, where Plato mocks at the unstable Heracliteans (*τοὺς ῥέοντας*) and their shifting methods of argumentation, calling their enigmatical sayings 'little wordlets': *ἀλλ' ἂν τινά τι ἔρῃ, ὥσπερ ἐκ φαρέτρας ῥηματίσκια αἰνιγματώδη ἀνασπῶντες ἀποτοξεύουσι*, κ.τ.έ. In Nub. 943-4:

*ῥηματίοισι καινοῖς αὐτὸν
καὶ διανοίαις κατατοξεύσω.*

ῥημάτιον is similarly used of the new-fashioned words of the sophists. Finally, the purpose of *σκλαθυρμάτιον* Nub. 630 and *λογάριον* Theognet. 1 (cf. Ar. fr. 810 and Bentley on Menand. 755) is likewise to make fun of the subtle speeches and minute investigations of the philosophers.

φωνάριον Ar. fr. 644 'a dainty little voice,' is preserved by Poll. 4, 64 in the form *φωνάριον ᾠδικὸν καὶ καμπτικόν* which was probably written in derision of some fashionable, foppish advocate of the new order of things, cf. Eq. 1378 sq.

ξενύδριον Menand. 462 is a comic dim. and shows a dislike for foreigners on the part of this over-careful and up-to-date cook, whose fondness for adjj. in *-ικός* is noteworthy.

Turn now to a more general use of dim. of contempt:

ἀνθρωπάριον Pl. 416, spoken by Poverty to those who would restore to Plutus his sight, expresses contempt mixed with pity.

It is found again in Arrian but nowhere else, while *ἀνθρώπιον* and *ἀνθρωπίσκος* are common in the contemptuous sense (*ἐπὶ καταφρονήσεως* A. G. B. 14, 14). Cf. *homunculus* Plaut. Capt. 51, Rud. 155, etc. Both here and in *ἀνδράριον* Ach. 517 the dim. suffix *-άριον* is used, which, as shown above, p. 11, was comparatively rare in classic times and entered into the speech of the lower classes rather than that of the more cultured circles of society.

ἀνδράριον Ach. 517 repeats *ἄνδρες* of 515 and shows by its dim. ending the aversion Dicaeopolis feels for the informers, whom he holds partly responsible for the outbreak of the war. Barring Meineke's conj. *ἀνδραρίοις* for *ἀνθρώποις* in Vesp. 1029, cf. Pac. 751, this word does not occur in the literature again until the time of Synesius. *γυναικάριον* is found without context in Diocl. 11, cf. 2 Tim. 3, 6; *γύναιον* with a contemptuous force is common.

μειρακύλλιον in Ran. 89 (cf. Eupol. 100) ridicules the tragic poets of the day. Cf. Naev. ap. Cic. Cat. Mai. 7, 20:

Proveniebant oratores novi, stulti adulescentuli.

There is contempt also in *ἀγένειον μειρακύλλιον* Epicrat. 5 (cf. Cic. Dom. 14, 37) and in *τριβαλλοποπανόθρεπτα μειρακύλλια* Eubul. 75.

Πριαμύλλιον and *Πριαμιλλύδριον* Kock *ἀδεσπ.* 1373, Lorenz Epicharm. *ἀδηλ.* 114, S. 289, are cited as examples of comic diminutives by the schol. Dionys. Thrac. A. G. B. 856, 1: *ὁ ὑποκορισμὸς λαμβάνεται τοῦ γελοίου χάριν, ὡς τὸ Πριαμύλλιον ὁ Πρίαμος*, and in Cram. Anecd. Oxon. 4, 254: *γίνεται δὲ τὰ ὑποκοριστικὰ διὰ γελοίου, ὡς τε παρὰ Ἐπιχάρμῳ Πριαμιλλύδριον*.

Βοιοτίδιον Ach. 872. In a jovial, sportive way Dicaeopolis thus addresses his 'little bread-eating Boeotian.'

Λαμαχύππιον Ach. 1207. The poor man Lamachus is raised to the nobility by the addition of the aristocratic name-element *-ιππος* (cf. Nub. 63-4), only to be degraded at the next moment by the familiar dim. suffix *-ιον*, and so made ridiculous.

A few scattered instances of dim. of contempt in Latin:

Praedonulus, coined by Cato ap. Fest. 242 M. for the comic effect.

Lacrimula, Laterensis ap. Cic. Planc. 31, 76, 'your little tear,' 'your crocodile tear,' is ironical and depreciatory.

Pulchellus, Cic. Att. 1, 16, 10; 2, 1, 4; 2, 18, 3; 2, 22, 1. Clodius Pulcher with his girlish face had no claims to beauty, cf. Cic. In Clod. et Cur. fr. 5, 4 K. The irony in the dim. is bitter. Nor is *Sergiolus* 'darling little Sergius,' Juv. 6, 105, likely to win one's love.

Aericulus Cic. Tusc. 3, 17, 38, is a comic dim. adj. applied to the excitable and effervescent old Zeno, the Epicurean philosopher.

In Catull. 25 the dim. *medullula*, *imulus*, *mollicellus* (all ἄπαξ εἰρ.), and *oricilla* and *latuseculum* ridicule the effeminacy of Thallus; and the comic dim. *eruditulus*, ἄπαξ εἰρ., refers to the same womanish qualities of the two shameless creatures ("a dainty pair pedantic," Ellis) in Catull. 57.

Beatulus Pers. 3, 103 "our sainted friend" (Gildersleeve). *Hypocorismos derisum significat*, says the scholiast.

METRE.

How far the metre has caused the use of the diminutive rather than the primary form of a word or vice versa, will always be difficult to determine. As one examines and attempts to explain the diminutives in Aristophanes, he feels more and more inclined to the belief that in passages where no good reason for their use can be assigned, the metre is to some extent responsible. This is especially true of those words whose dim. force was gradually worn away by their frequent occurrence in the daily speech, and so they became practically equal to their primary forms, except in so far as dim. always retained their familiar character. To say that in such cases Aristophanes was influenced by the metre in his choice of words, is not to say that he was a slave to metre, as he certainly was not. Two forms, not essentially different, were at his disposal, the dim. and the primary form; both were in good use among the people, one was characteristic of the popular speech. It was natural that he should choose the one best suited to the requirements of the verse. This was sometimes the one and sometimes the other. No poetical genius, however great, could contrive to use a form that it was impossible to fit into the verse. Still, in

every instance in which metrical influence is suspected, we must not fail to consider the possibility that the poet originally intended to use the very form that was employed; we cannot enter into the poet's brain, nor can we always say positively what was his frame of mind and what his feelings were when he wrote the one form in preference to the other. In general, however, it may be said that dim. were more suitable to the rapid metres of comedy, because their short syllables furnished resolutions of the metrical feet.

It is to the end of the line, more than to any other place, that one looks for metrical influence. Nearly one third of the dim. of Aristophanes are to be found here. This is largely due to the fact that the dim. in most cases furnished a good verse-close, and hence, where convenient, it was reserved for that place. Thus *παιδίον* is found altogether 42 times in Aristophanes, and in 31 of these instances it comes at the end of the line; 5 out of the 6 cases of *κώδιον* in Aristophanes, and 5 out of 7 examples of *ἀργυρίδιον* in Aristophanes and the comic fragments have this position. But it is also possible that the suitability of the dim. to this part of the verse and its frequent occurrence in this position induced the poet to use it at the end of the line at times when he would probably have employed the primary form if the word was to be used in any other part of the verse. This at any rate seems to be the most natural explanation of Charon's *κωπίω* in Ran. 269, when compared with his *κώπην* in 197, cf. 199. So *θύριον* in Pl. 1098 may be compared with *θύρα* in 1097 and 1101. It is true that *κόπτειν τὴν θύραν* was the common expression for knocking at the door, and some may hold that *καθίζειν ἐπὶ κώπην* also was probably a well-known formula. Be this as it may, when the primary word has just been used, it is most natural to expect that a reference to it would be made by means of the same word and not the dim.

On the other hand, when the dim. is not suited to the end of the verse, while the primary form has the proper combination of longs and shorts for the verse-close, the latter is, of course, the form employed. Thus *λήκυθος* occurs 15 times in Aristophanes, and in 13 of these instances (Av. 1589, Ran. 1214, 1216, 1224, 1227, 1231, 1234, Eccl. 538, 744, 996, 1032, 1111, Pl. 810) it comes at the end of an iambic trimeter. The dim. *ληκύθιον* is not

found outside of the *ληκύθιον ἀπώλεσεν* scene in the *Frogs*. Here we expect the dim. in 1216, 1224, 1227, 1231 and 1234, since the question is about Aeschylus' inevitable *ληκύθιον ἀπώλεσεν*, but in each case we have *λήκυθος* at the end of the line (iamb. trim.). This seems to indicate that in these two words little difference was felt between the force of the dim. and that of the primary word; and further, the use of the primary form at the end of the verse on account of its suitability to the metre, when the dim. is expected, gives us an additional reason for believing that in other places the opposite is true, viz. that the use of the dim. at the end of the line is sometimes due simply to the requirements of the metre.

θυλάκιον is as little used in Aristophanes as *ληκύθιον* and for the same reason. It occurs only twice: once in Ionic rhythm, Vesp. 314, and in Ran. 1203 it is purposely used at the end of an iambic trimeter, in order to make the unusual anapaest in the sixth foot. *θύλακος*, found 7 times in Aristophanes, is better adapted to iambic and trochaic metres, and comes at the end of the line in Vesp. 1088 (catal. troch.), Eccl. 382, 820, Pl. 763. Similarly *ἐμβάδιον* occurs but 3 times in Aristophanes, while *ἔμβας* is very common (16 exx.). In most of the instances of the latter the metre would not allow *ἐμβάδιον* to be substituted, and in the few remaining passages it favors *ἔμβας* decidedly. In Eq. 870 and 872 the dim., if used instead of the primary form, would give an anapaest in the second and fourth feet of the iambic tetrameter. These resolutions are exceedingly rare; there is no example of the latter in the *Knights*,¹ and the only instance of an anapaest in the second foot of an iamb. tetram. in the same play is in the word *ἀπομαγδαλιάς* Eq. 415, 416. In iambic systems in the *Knights* there are two examples, viz. 374, 445. Of these 374 falls away if we accept Bentley's emendation.

The dim. of *λήκυθος*, *θύλακος* and *ἔμβας* are excluded from the end of the verse, and are rare in Aristophanes in comparison with the primary forms, because the latter are better adapted to iambic and trochaic rhythms. On the contrary, *τριβών* in its oblique

¹This and similar statements are based upon a scansion of the verses of the *Knights* made by Dr. C. W. E. Miller, to whom I am much indebted for the loan of his manuscript.

cases is not suited to the end of an iambic line, while *τριβώνιον* gives a very good verse-close. With one exception, Pl. 842, the dim. of this word always comes at the end (cf. Vesp. 33, 117, Pl. 714, 882, 897, 935), and the primary form always in the middle (Ach. 184, 343, Vesp. 1131, 1312, Eccl. 850), of iambic trimeter. If we compare *παῖ παιδίον* at the end of the line in Nub. 132 with the regular formula as shown at the beginning of the verse in Ach. 395, 1097, 1098, 1118, 1119, Av. 57, Ran. 464, and in Vesp. 1307, and also with *παῖ, ἡμί, παῖ παῖ* in Nub. 1145, it becomes evident that the position of *παιδίον* was the cause of the use of the dim. form, when we recall the fitness and frequency of *παιδίον* in this place. Editors wrongly compare Nub. 80 and Ach. 404 where the speakers are full of eagerness, but in Nub. 132 Strepsiades hesitates. The dim. *παιδίον* is used purposely in Ran. 37 (cf. Nub. 1145) to make a contrast to the large size of Heracles, who, to Dionysus' surprise, is acting as his own *θυρωρός*. If again we examine the following passages in which dim. at the end of the line are coupled with primary forms in the middle, and compare *θρανίον* Ran. 121 with *κάλως* and *θυεία* 124, *θυεῖδιον* Pl. 710 with *θυεία* 719, *κιβώτιον* Pl. 711 with *δοίδυξ*, and *τριβώνιον* Vesp. 33 with *βακτηρία*, it is a fair inference that their place at the end of the line is to some extent responsible for the diminutives.

Consider, in conclusion, a few examples of the influence of the metre on the choice of words in other parts of the verse. *περικομμάτιον* fits well into the anapaestic metre of Eq. 770, just as *περίκομμα* suits the iambic system in Eq. 372. Both are used by the Sausage-seller. If they exchanged places, *περικόμμασιν* would give an impossible iamb in the fourth foot of 770, and *περικομμάτι* would put an anapaest in the second foot in a system of iambic dimeters, of which l. 445 is the only example in the *Knights*. In iambic trimeter, however, this is readily allowed, cf. *περικομματίῳ* in Athenio fr. 1, vs. 31. Though it is possible that the dim. *ἰσχάδια* Pl. 798 was intended to convey contempt, yet it undoubtedly fits the metre better than *ἰσχαδας* would (cf. *ἰσχαδων* 801), and furthermore makes a jingle with *τρωγάλια*. In Av. 615 *πρινιδίσις* is coupled with *θάμνοις*; *πρίνοις* would correspond with it better but does not suit the anapaestic verse nearly so well as the dim. does. After *ζευγάριον* Av. 582 one might expect to find

προβάτιον, but τῶν προβατίων could not be gotten into the verse; on the other hand ζευγαρίων and βοιδαρίω 585 are very well adapted to the anapaestic metre. In the same way ἀμπέλια and σκυΐδια suit the paeonic rhythm of Pac. 597-8 (cf. 557, 575) admirably. A rope rather than a cord (καλῳδιον Vesp. 379) is needed to support the body of our friend Philocleon (cf. Ran. 121), and yet τὸν κάλων does not fit into the verse.

These examples indicate that the reason for the use of the dim. is often to be found in the metre, and that, especially in the case of familiar objects of daily life, the choice between the dim. and the primary form was frequently determined by the kind of verse, that form being selected which best suited the metre, provided it did not do violence to the meaning intended.

CHARACTER NAMES.

The Greeks' love of nicknames is remarkable. Physical peculiarities and deformities, daily occupations, traits of mind and character are all the sources of the names which they applied to one another. Their bright, quick intellects at once seized upon anything faulty or ridiculous, or any striking characteristic of a man, and derived from it a nickname with which to banter him, cf. Anaxandr. 34 and Ar. Av. 1291 sqq. (v. Kock). There was much fun in this and the comic poets indulged in it freely, so that an ancient treatise on comedy (Tzetzes, Proem. in Ar., Philol. 46, 10) speaks of the addition of a nickname to a proper name as the fourth kind of comic diction. In order to give these epithets the appearance of real names, the comic poets and others who invented them employed the usual name-forming suffixes that were added to the shortened forms of proper names, chiefly -ων, -ίων, -ώ, -ίας, -ᾶς and -ᾶξ—endings that were felt to be material set aside specifically for use in name-formation. Similar character names in English, e. g. Shorty, Fatty, Reddy, show a preference for the termination -y. Since these names point out and hold up to view a man's defects and shortcomings as well as the qualities that he has in excess, the effect they produce is ridicule, and consequently the suffixes acquired a derisory or contemptuous force. Now, diminutives likewise have this force at times, and so the two

classes of words were confused, especially since both were, in a sense, pet-names (Kosenamen) and belonged to the familiar intercourse of daily life. Scholiasts and grammarians frequently show by their remarks that they regarded character names as diminutives. See in particular A. G. B. 856, 30 sqq. While the gulf between the two is not impassable, yet it must be noted that the fundamental idea in all dim. viz. that of smallness, is absent in character names, that the sets of suffixes used in the two cases are in the main different, and, most striking of all, that while dim. have about the same meaning as their primitives, the great majority of character names differ in signification from the words from which they are derived, cf. γάστρον from γαστήρ.

-ων

By the side of adjectives in -ο- stand substantives in -ων- (nomina agentis) denoting a person who possesses the quality in question in an unusual degree, e. g. στραβός (στρέφω) 'squinting,' στράβων 'squinter.' The adj. is of general application, the subst. has a special use in that it is limited to those individuals who have this particular characteristic (Osthoff, I. G. Forsch. 2, 36 sqq.). Hence words in -ων- with their substantive nature and individualizing force are well adapted for use as nicknames, and nicknames belong chiefly to the sermo vulgaris. The termination became very productive later, especially in Latin, being added to both nominal and verbal stems. As a name-forming suffix, attached to the shortened forms of proper names, it is extremely common, cf. Pape, Wörterbuch d. griech. Eigennamen, S. xx, and Fick, Griech. Personennam. S. xxiii sq.

γλύκων Eccl. 985 'my sweet.' For the irony cf. γλυκὺς in Plat. Hipp. Mai. 288 B, and Ruhnken, Lex. Tim. s. v. ἡδύς on p. 111.

γλίσχρων Pac. 193 'greedy-gut,' cf. γλίσχρος l. 482.

στράβων ἀδ.σπ. 334, quoted by Poll. 2, 51 from New Comedy as opposed to the common form στραβός.

κύρτων 'hunchback,' from κυρτός 'curved,' is a name that the witty old Cynic philosopher Crates applied to himself in an epigr. ap. Diog. L. 6, 92. Menand. 117 refers to him.

γλάμων Ran. 588 (cf. Lysias 14, 25), Eccl. 254, 398, Eupol. 9, by the side of γλαμ-υρός 'blear-eyed,' from γλαμάω, cf. λημάω, λήμη.

κάνθων Vesp. 179 is the individualizing substantive as compared with the adj. κανθ-ήλιος.¹ κάνθ-αρος 'beetle' is also derived from the same root *kandh* 'bend,' 'curve,' cf. Prellwitz. This makes the word-play easier when in Pac. 82 Aristophanes substitutes κάνθων for κάνθαρε, as if it were a nickname for the beetle. But κάνθων is properly used of a pack-ass, cf. Eust. 1625, 40 and schol. Pac. 82, and no instance is found in which it is applied to a beetle. The similarity of κάνθαρος and κάνθων, Trygaeus' use of the beetle as a beast of burden, and the popular notion that the dung-beetle sprung ex asinino stercore, must have connected the two words closely in the minds of Aristophanes' hearers.

σκιτών (= ἀσθενής· ἄξιος οὐδενός Phot.) Pherecr. 232, a word of uncertain origin, probably belongs here. Cf. Σκίτ-αλοι Eq. 634.

γάστρων Ran. 200 'pot-belly,' less dignified than γαστρώδης Plut. 560. From γαστήρ, as φύσκων from φύσκη. Diog. L. 1, 81 reports that Alcaeus called Pittacus φύσκωνα καὶ γάστρωνα, ὅτι παχὺς ἦν. Ptolemy VII also was named Φύσκων (Polyb. 34. 14; Plut. Coriol. 11). Γάστρων is the name of a play of Antiphanes, and occurs as a character name in Herondas 5. Similar nicknames are κοτύλων (fr. κοτύλη) 'tippler,' and γνάθων (οὐδὲν ἄλλο ὦν ἢ γνάθος, cf. γνάθου δοῦλος Eur. fr. 282, 5 N.) a common name for a parasite in New Comedy, cf. Ter. Eun.

πόσθων Pac. 1300, Menand. 480. The name is due to the large size of the πόσθη, v. Nub. 1014 with schol. Lucian borrowed it from comedy in Lex. 12 πεώδη καὶ πόσθωνα. In like manner from σάθη comes σάθων Teleclid. 65 (= ὑποκόρισμα παιδίων ἀρρένων Phot.), a name given to Plato by Antisthenes, according to Ath. 220 e. ἀνδροσάθων ἀδεσπ. 932 is explained as μεγάλη ἔχων αἰδοῖα and ἀνδρὸς αἰδοῖα ἔχων in A. G. B. 394, 5 cf. l. 27, Hesych. and Suid. κήλων Cratin. 321, from κήλον,² is used of the lustful god Pan. κήλων λέγεται ὁ θερμὸς εἰς συνουσίαν Etym.

¹ Vid. Schol. Plat. Symp. 221 E.

² Prellwitz suggests a derivation that separates κήλων 'swing-beam' from κήλων 'stallion,' connecting the latter with O. H. G. skēlo, M. H. G. schēlle, schēl, Lettic schkēlis.

M. 510, 51. Of the same kind are ψώλων (from ψωλή, cf. ψωλός), μύρτων (μύρτον), σάρων (σαίρω), σμόρδων (σμορδοῦν = coire, cf. Hesych.), γράσων (γράσος), πόρδων (πορδή), κ. τ. λ.

στίγων Ar. fr. 97 (from στίζω, cf. στιγματίας), πέδων Id. fr. 837 (from πέδη, cf. πεδήτης), τριπέδων (v. Mein. 2, 974), ὀφιπέδων Menand. 1049, and κέντρων¹ Ar. Nub. 450 (κέντρον) cf. *flagrio*, *restio*, *verbero*, are all names of slaves, derived from punishments inflicted on them.

The following nicknames were coined to serve as proper names:

Ναύσων Cratin. 349 was coined by Cratinus (Hesych.), perhaps in the proverb Ναύσων Ναυκράτη 'tit for tat' (Suid.). It is borrowed in Eq. 1309 (Mein.).

Ἰχθύων Teleclid. 8. "Nomen a poeta fictum, fortasse ut tempus fabulae significaret paullo post diluvium Deucalionem cogitandum esse." Kock.

Ὀψων Alex. 97. The name shows the character of its possessor, who is one of τῶν ἐχόντων ὀνόματα ὄψων καὶ σιτίων.

Δούλων ἀδεσπ. 74. The musician Philoxenos of Cythera was so named after he became a slave.

Κέρδων, Lucio, in the expression κέρδων γαμεῖ (ἀδεσπ. 761). V. Herond. 6 and 7.

Πλούτων Plut. 727. If the text is sound (v. conj. Mein. Vels. Hold.), the god of riches, elsewhere Plutus, is here called 'Sir Croesus.'² This manner of speaking suits Cario's character and previous conversation. The scholiast supports this passage with two fragments (251, 261 N.) from Sophocles' satyr (?) drama Inachus, in which Πλούτων is used for Πλούτος.

For character names in -ῶ -ōnis in Latin, see Osthoff l. c. S. 58 sqq. and the literature given by Stolz, Histor. Gram. d. lat. Spr. I¹, 491 sq. including Fisch, Die lat. nom. pers. auf. -ō -ōnis.

-ίων

Words in -ίων- bear the same relation to stems in -ιο- that substantives in -ων- bear to adj. in -ο-. Just as in the epos the ind-

¹ Found also in Soph. fr. 306 N.²: μαστιγίαι, κέντρωνες, ἀλλοτριόφθογοι.

² For the contrary change of Πλούτων to Πλούτος, cf. Fritzsche on Thesm. 299. "Quod si tamen aliquando hi dei temere inter se misceri videntur, jocandi consilium satis manifestum est." Fr.

vidualizing *-ων* at first united with *adj.* in *-ιος* used patronymically (cf. *Τελαμώνιος Αἴας*) to make the patronymic ending *-ίων* (Osthoff, l. c. S. 49 sq.), and then *-ίων* afterward became an independent patr. suffix, so in the language of daily life and of comedy words in *-ίων* arose for the most part from diminutives in *-ιον* and the personal suffix *-ων* (Fick u. Becht., Gr. Pers. S. 319). Later it was added as an independent suffix, mostly derisive, and so it must be regarded in the case of the following three names that are derived from adjectives.

Ἀττικίων Pac. 214 "master Attic" (Rogers). *σκόπτει τὸ ὑπερήφανον τῶν Ἀθηναίων* (schol.). Lucian Lex. 3 calls a slave *Ἀττικίωνα* in order to ridicule his affected Atticism.

μαλακίων Eccl. 1058 has a caressing effect; the stem *μαλακός* means 'faint-heart,' cf. Xen. Hell. 4, 5, 16; Thuc. 6, 13, 1.

δειλακρίων Pac. 193, Av. 143, cf. *δειλάκρα* Plut. 973. *δειλακρίων* = *ἄκρως δειλός, δειλότατος, κακοδαιμονέστατος* (schol., Suid.).

The following coined names show the character or occupation of those who bear them:

Ἐργασίων Vesp. 1201, from *ἔργον*, name of a farmer; *Κορακίων* Archipp. 27 (*κόραξ* and *κορακίνος* = kind of fish) a fisherman; *Πατανίων* Philet. 15 (*πατάνη* = dish) a cook; *Κωβίων* (*κωβιός* = gudgeon) and *Κυρηβίων* (*κυρήβια* = τὰ ἀποκαθάρματα τοῦ σίτου Ulpian, cf. Etym. M. s. v.) Alex. 168, and *Λαγυνίων* Ath. 584 f. (*λάγυνος* = flask), parasites.

Callias the comic poet was called *Σχοινίων* (*σχοῖνος* = rush-rope) on account of the trade of his father, who was a *σχοινοπλόκος* (Suid.). Cf. *restio*. From Cratin. 324c, Bergk Comm. 115-6 (cf. Mein. 1, 213) supposed that he received the name from Cratinus.

Ἐμβαδίων Eccl. 633, conj. of Heinsius for *ἔμβαδ' ἔχων* of R, indicates one who wears *ἔμβαδας* (v. Isae. 5. 11; Ar. Plut. 759, Vesp. 447), or one who makes them (Hotib.). Cf. *Ἐμβαδᾶς*, schol. Plat. Apol. 18 B.

Ἀληθίων Lucian Piscat. 19 'Sir Truthful.' Lucian names himself *Παρρησιᾶδης Ἀληθίωνος τοῦ Ἐλεγκικλέους*.

For Latin see Osthoff, Stolz and others, as above.

-ώ

The Greeks were very fond of *-ώ* as a feminine suffix added to the shortened form of proper names. See exx. in Pape, S. xx, and Fick, S. xxii sq. On the analogy of such names of goddesses as *Ἴασώ, Αὔξώ, Βριμώ, Λοξώ, Περιβασώ, κ. τ. λ.* the new goddesses *Δωρώ,¹ Δεξώ,² and Ἐμβλώ* were coined by the comic poet, perhaps Cratinus in every case.

Δωροῖ συκοπέδιλε Cratin. 69, quoted in Ar. Eq. 529, is the beginning of a song in the *Εὐνεῖδαι* of Cratinus (schol.), and a parody on an old poem (Hesych.), which may have begun with the invocation *Ἥρα χρυσοπέδιλε* (Kock), cf. Hes. Th. 454, 952; Odys. 11, 604. In calling on *Δωρώ* ("the fair Amphibribe," Frere) *συκοπέδιλε* ('fig-sandalled one') Cratinus' purpose was to attack the evils of *δωροδοκία* and *συκοφαντία*.

Δεξώ Cratin. 401, also a goddess of bribery. *ὁ Κρατῖνος ὀνοματοποίησεν ἀπὸ τοῦ δέχεσθαι δῶρα* Hesych. See Bergk Comm. 255. *Δωρώ* (active) = *Donona*, *Δεξώ* (passive) = *Accipitra* (Mein.).

Ἐμβλώ, a name similar to *Δωρώ* and *Δεξώ*, is preserved by Hesych.: *Ἐμβλώ· πέπλασται παρὰ τὸ ἐμβλέπειν, ὡς ἡ Δωρὸ καὶ Δεξώ*. On account of this derivation Bergk Comm. 69 conjectured *Ἐμβλεπώ*, while Lobeck Proleg. 36 n. 36 on the contrary preferred to keep *Ἐμβλώ* and correct the explanation of Hesych. by changing *ἐμβλέπειν* to *ἐμβλῆναι*, because the word used by those taking bribes was *ἔμβαλε*, cf. *ἔμβαλε κυλλῇ* Ar. Eq. 1083 and schol. The latter view makes *Ἐμβλώ* similar in meaning—it was already similar in form—to *Δωρώ* and *Δεξώ* with which Hesych. compares it. Bergk assigns it to Cratinus.

-ις

Masculines in *-ις* do not as a class belong to comedy. It is true that *-ις* is a name-forming suffix,³ that there are many proper

¹ Found also in C. I. G. 7460 and C. I. G. Graec. Septentr. 1, no. 1581.

² C. I. A. 2, no. 984, col. 1, line 11.

³ For its possible derivation from *-ιος*, see Fick u. Becht. S. 24, and comp. Fick¹ S. xxvii, Pape S. xviii.

names in *-is*, and that appellatives¹ are formed on this analogy, but they are by no means confined to comedy. Aeschylus alone has *γύννις*, *σίνις*, *στόμις*, *τρόχις*, and Soph. and Eur. use about the same number. Others are found in Pind. and Theogn. If Poll. 6, 130 says that *στρόφις* (Nub. 450) is *ἀντικρὺς κωμικόν*, and in 3, 136 that *πτάκις* (ἀδεσπ. 1127) is *σφόδρα κωμικόν*, this, as Lobeck points out, is on account of the bad signification of the words themselves and not because of any comic force in the termination. He might have said the same of *γάστρις* and *ὀνογάστρις*.

-ίᾱς

The suffix *-ίᾱς* is common from classic times on as a formative element in proper names and character names. It seems to have grown out of the old suffix *-ιος*, largely upon Greek soil,² the change to the longer *ī* being accompanied by a specialization³ of meaning (cf. *-ιον*, *-ίων*), which limited its application to persons who had some quality in excess. This fitted it for use in proper names and terms of reproach. The frequency of *-ίᾱς* attests the readiness with which the Greeks turned to this ending in preference to others in making character names. Since they gave names to various objects around them as well as to persons, the personal suffix *-ίᾱς* by an extension of use was added to the names of animals, winds, wines,⁴ etc. also; and so it came to have a free and wide use, but it always retained to a greater or less degree its function as a name-forming suffix. This preference for it brought it into new spheres of literature, e. g. *ἐκτομίας*, *θηλυδρίας* Hdt., *πανσανίας* Soph., *τραυματίας* Pind., but for the most part these forms belong to comedy⁵ because of their mocking character. Note the common words *μαστιγίας* and *στιγματίας* with their cpds. *ὀμομαστιγίας* Ran. 756 and *ψευδοστιγματίας*. The examples cited occur chiefly in Aristophanes, Cratinus and late writers.

βαδισματίας, coined by Cratinus (fr. 392), cf. *βαδιστής*, is preserved by Poll. 3, 92 who quotes it by the side of Aristophanes'

¹ Curt. Stud. 9, 176 sq.

² Fick u. Becht. S. 25.

³ Curtius, Grundz. d. gr. Etym.⁴ S. 628, Osthoff 2, 63 sqq.

⁴ Curt. Stud. 9, 183 sq.

⁵ Mein. 4, 639.

βαδιστικός 'walkist.' Cf. *σοφισματίας* 'sophist' and others similarly formed from abstracts in *-μα*, in Curt. Stud. 9, 183.

πισσοκωνίας Ἄρης Cratin. 364, a conj. of Bergk Comm. 255 for *πισσοκονίας* (gen.?) Ἄρην, is war that results in the torture of being pitched and burned alive. If the reading is correct, Kock thinks that this coinage of Cratinus is aimed at *πισσοκώ-νητος* πῦρ of Aeschylus fr. 118 N².

πωγωνίας Cratin. 439 = *πώγωνος ὑποπιμπλάμενος* Poll. 2, 10, or *εὐπώγων*, *δασυπώγων* Poll. 2, 88. Cf. *πωγωνιαίος*.

σχιζίας Cratin. 447 = 'thin as a lath (*σχίζα*),' 'lathy,' *ὁ τετανὸς καὶ ἰσχνός* Phot. *σχιζο-ειδής* would be parallel in meaning.

ἐμίας Eupol. 412 (= *ὁ ἐμετικός ἢ εὐεμής* Eust. 996, 39) is used *ἐπὶ τοῦ κακοφώνου* which Nauck ap. Mein. ed. min., p. x, explains as one "qui non pronuntiet verba sed eructet et vomat."

σπογγίας Ar. fr. 856, cf. Mein. 4, 647, 'one who uses sponges to excess.'

Animals, winds, wines, etc. personified:

ὀροφίας is a kind of snake that lived under the roofs (*ὀροφή*) of houses, cf. Eust. 1448, 63, Hesych. s. v., Poll. 7, 120. In Vesp. 206 the name is transferred to the rafter-haunting heliast Philocleon. Merry translates "roofster." Cf. *ὑπαρόφιος*, *ὀροφιαῖος*, *ὀροφικός*.

κοππατίας Nub. 23, 438, fr. 42 (= *κοππαφόρος* Luc. Indoct. 5), a horse branded with *κόππα*.

συκοφαντίας Eq. 437. For names of winds in *-ίᾱς* see Blomfield Aesch. Cho. p. 201. In the nautical language of Eq. 430-41 Aristophanes introduces after the wind *καικίας* (ENE) a new one of his own invention *συκοφαντίας*, thereby alluding *πρὸς τὴν συκοφαντίαν καὶ κακίαν* of Cleon. *ὀρνιθίας* is not a coined name in Ach. 877 (v. Dind. et al.). *ὀρνιθίαὶ ἄνεμοι* are spring-winds that brought the birds of passage (Arist. Meteor. 2, 5, 10; Mund. 4, 15; Hipp. 1236 B); *χειμῶν ὀρνιθίας* in Ach. 877 is more, it is a veritable tempest of birds, "fowl-weather" (Walsh).

σαπρίας Hermipp. 82. Elsewhere mellow wine is always *σαπρός*. Here the suffix *-ίᾱς*, so common in names of wines, is added.

στημονίας Cratin. 353, in place of *στημόνιος*, is applied to thin, stringy curls. Cf. *στήμων ἐξεσμένος* Ar. fr. 728.

Proper names:

Καπνίας Vesp. 151, Cratin. 334. Philocleon tries to escape through the chimney like smoke (Vesp. 144, 146) and hence is called 'Old Smoky.' The hearer may have thought secondarily of *καπνός* as a symbol of unsubstantiality and idle vaporings, and of the wine *καπνίας* because it was the festival of Dionysus. The same name was given to the comic poet Eephantides, by Cratinus perhaps (Bergk, p. 67), either on account of his old-fashioned and obsolete methods (*ὁ παλαιὸς οἶνος = καπνίας* schol.), or because of his obscurity (*διὰ τὸ μηδὲν λαμπρὸν γράφειν* Hesych.).

Ἀμυνίας Eq. 570 is a proper name used with its etymological signification in place of *ἀμυντικός*. Ar. is fond of playing on the meaning of proper names, cf. infra p. 49. See also *Ἀκεσίας* τὸν πρωκτὸν *ἰάσατο* Ar. fr. 903 (*Ἀκεσίας ἀντὶ τοῦ ἱατρός* A. G. B. 371, 19), and *δεινότερα Δεινίου* in *ἀδεσπ.* 559.

Λυσανίας Nub. 1162, the well known name, has the meaning (= *λύων τὰς τοῦ πατρὸς ἀνίας* schol.) and case-relations (foll. by gen.) of an ordinary appellative, and hence it is so written. Teuffel regards it as a parody on a similar use of *λυσανίας* in tragic poetry, like Sophocles' *πανσανίας* fr. 801 N.², cf. Bakhuyzen p. 47.

The *ἀδέσποτα* in Kock's *Fragmenta* contain the following forms in *-iās*:

πραγματίας 894 = *ὁ πράγματα παρέχων*.

φιλοπραγματίας 841 for *φιλοπράγμων*.

γερανίας 970 'Crane Neck.' *διφθερίας* 985, cf. Poll. 4, 137, 'Leather Breeches (!)' *λευκηπατίας* 1072, Lobeck compares "pigeon-livered." *στρουθίας* 592 (*στρουθός*) 'homo libidinosus' Mein., cf. *passer* in Juvenal.

πρατίας 1122 for *πρατήρ* or *πράτης* (v. Curt. Stud. 9, 181) is cited by Poll. 7, 8 alongside of *πώλης* for *πωλητής* in Ar. Eq. 131, 133, 140, as belonging to comedy. *τολμητίας* 1166 (= *τολμηρός* Phot.) for *τολμητής*. *ἀναφаланτίας* 1440 for *ἀναφάλαντος*.

κεραυνίας 1359 (= *ὁ κεκρανωμένος* Hesych.) for *κεραύνιος*, cf. Mein. 4, 639, Lobeck Proleg. 498. Kock thinks it possible that Hesych. was explaining *κεραυνία* in Soph. Ant. 1139, and hence doubts the form in *-iās*.

Note in addition *γυναικίας*, *κοπρίας*, *σκοτίας*, *ταραξίας*, *τερατίας*, *τρυφητίας*, *ὠμίας*.

*-ās*¹

The old suffix *-ios*, added to the stems of proper names ending in *ε*, gives rise to *-eios*; from this comes *-eias*, as *-ias* from *-ios* (Fick). *-eias* changes to *-éas*,² and *-éas* is finally contracted to *-ās* which is the form that appellatives take. Most of these words in *-ās* are either vulgar, post-classic or of foreign origin.

Appellatives are chiefly low and scurrilous nicknames,³ found in the conversation of only the meaner sort of people, cf. *χεσās*.

φαγās Cratin. 451 'hog,' cf. *φαγός*, *φάγων*. Hdn. 1, 51, 8 L.: *ἐπὶ σκώμματος τασσόμενα φαγās καὶ καταφαγās*.

καταφαγās Myrtil. 4, Menand. 424. *φαγās* means one who eats to excess. This meaning does not admit of being strengthened further, and it is useless to try to add to its force by strengthening with *κατά* the verb *φαγεῖν* from which it is derived. Consequently, Phrynichus, p. 433, condemns *καταφαγās*, while he allows *φαγās*. See Lobeck's oft-quoted explanation (p. 437) in which he compares Latin *edax* and *vorax*, as over against *comedax* and *devorax*, which do not occur. Poll. 6, 40 says that *καταφαγās* is altogether bad (*παμπόνηρον*), even though it is found in Aeschylus (fr. 428 N.²).

κατοφαγās Av. 288, 289 is not open to the same objection (*κάτω* = down), and one should not confuse it with *καταφαγās*, as Kock does. It seems to be the invented name of a bird (cf. *ἀτταγās*, *ἐλεās*, *πελεκās*, *ἐλασās*, *βασκās*), to which Cleonymus (cf. Eq. 1290-9) is compared *ὅτι κάτω νεύων ἔτρωγε*.

κορυζās Menand. 1003 = *ὁ ἰσχυρῶς κορυζῶν* Suid.

*σαννās*⁴ Cratin. 337 (from *σαίνω*) = *ὁ μωρός* Eust., Phot. Cf. *σαννίων*, *sannio*.

τρεσās (= *ὁ τρέσας*) in comedy corresponds to epic *φύξηλις*, says Eust. 772, 12. Cf. Eust. 1000, 11: *ὅθεν καὶ τις ἐν Ἀθηναίοις ἐπὶ δειλῷ κωμωδούμενος τρεσās ἐκαλεῖτο, καθὰ καὶ τις ἕτερος διάρροϊαν πάσχων γαστρὸς, χεσās ἐλέγετο*. Other words are *πελλās* (*περισπᾶται ἐπὶ σκώμματος ὅν* Arcad. 22, cf. *πελλός*),

¹ See Theodosius ap. A. G. B. 1186, Lobeck Phryn. 433 sqq., Chandler, Greek Accentuation² p. 7 sqq.

² See exx. in Fick¹ S. xxxvii sqq.

³ "Plebei sermonis propria blandimenta" Lobeck. "Verba quae in *-ās* terminantur hominibus humilibus, abiectis, sordidis conveniunt." Bergk Comm. p. 72.

⁴ So Fritzsche and Fick. Mein. and Kock keep *σαννās*.

δακνᾶς (cf. δακνηρός), λαρυγγᾶς (cf. λαρυγγός), φακᾶς (διὰ τοὺς ἐπὶ τῆς ὄψεως φακοὺς Suid.), κερατᾶς (from κέρας).

Shortened forms of proper names with this ending, e. g. Ζηνᾶς = ὁ Ζηνόδωρος, Μητρᾶς = ὁ Μητρόδωρος (v. A. G. B. 857, 1), were restricted, according to Lobeck Phryn. 434, to the vernacular and plebeian speech. Βακχᾶς Soph. fr. 613 N.² (= Βακχευτᾶς¹ schol. Soph. Philoct. 1199) then is an exception. From this one may conclude, says Lobeck "significationem rerum sordidarum et humilium tunc temporis et loci huic inclinamento nondum ita inolevisse, ut poetis non aliquando huc descendere liceret."

Κοννᾶς Cratin. 317, Eq. 534. In a parody on Hes. Op. 299 Cratinus called Κόννος, the famous harpist and teacher of Socrates, by the contemptuous name Κοννᾶς. This mockery Aristophanes hurls back at Cratinus by comparing him in his old age, not to Κόννος, but to Κοννᾶς.

Ἐμβαδᾶς Theopomp. Com. 57, a character name of Anytus, the accuser of Socrates, formed παρὰ τὰς ἔμβαδας. Cf. supra p. 36.

Μητρᾶς, the short form of Μητρόδωρος, is used in Antiph. 220 because of its close similarity to μήτραν.

Similar to short names in -ᾶς are those in -ῶς:

Διονῶς Phryn. Com. 10 is "a late shortening for Διόνυσος" (Fick). Dionysus himself or some effeminate person is here addressed (Mein.), cf. Etym. M. 277, 3: Διονῶς· ὁ γυναικίας καὶ πάνθηλως, and Hdn. 2, 859, 29 L.: ἔστι δὲ καὶ τὸ Διονῶς παρὰ τοῖς κωμικοῖς ἐπὶ τοῦ ἐκλύτου τασσόμενον.

-ᾶξ

Words in -ᾶξ with long *a*, like those in -ᾶς, are terms of reproach and vulgar nicknames, and belong to the lowest sphere of the popular language. As compared with forms in -ᾶξ with short *a*, e. g. βῶμαξ, λίθαξ, Lobeck Proleg. 448 says that the freedom of comic and plebeian speech coined such words as πλούτᾶξ θαλάμᾶξ with a marked difference of vowel-length, cf. Budenz, Das Suffix -κός in Griech. S. 72. There are very few short forms of proper names in -ᾶξ (Fick).

¹ Bergk Comm. 72 says that Βακχᾶς is for Βάκχος as Κοννᾶς for Κόννος, cf. Διονῶς for Διόνυσος.

πλούταξ (= ὁ πλούσιος), from πλούτος, was perhaps coined by Eupolis 159 and borrowed from him by Menander 462 (Mein.). ὁ δ' Εὐπόλιδος πλούταξ πέπαικται Poll. 3, 109.

θαλάμᾶξ Ran. 1074, derived from θάλαμος, is the vulgar form of θαλαμίτης or θαλαμῖος, and suits well the tone of the passage (v. προσπαρδεῖν).

σύρφᾶξ Vesp. 673 (from σύρφος) "the scum of the populace" (Rog.), in place of the usual word συρφετός. It is the name of a play of Plato Comicus and occurs also in Luc. Lex. 4, Jup. Trag. 53.

στόμφᾶξ Nub. 1367, conj. Gaisf. in fr. 624, from στόμφος 'a full mouth,' is one who uses mouth-filling words, cf. στομφαστής. When this coarse name is applied to the lofty Aeschylus, Strepsiadēs grows indignant.

στυπᾶξ Ar. fr. 696 (στυππῆ 'hemp'), nickname of the Athenian demagogue Eucrates, because he was by trade a στυππειο-πώλης, cf. Schol. Eq. 129. A low form of name is chosen in order to make his calling seem more humble. Meineke and Kock refer ὀνοστυππαξ (ἀδεσπ. 94) also to Eucrates.

ψιλᾶξ Ar. fr. 891 = ψιλὸς καὶ λείος (Moer., Hesych.), = ψιλο-κόρρης (Fick). Vulgar name of one who has a bald head or a beardless face. Cf. λείαξ.

νέᾶξ Nicophon 10 = νεανίας, but is "more comic," Poll. 2, 11.

μῶμαξ καλοῦμαι Μίδας (ἀδεσπ. 27) is given as an illustration of the fourth kind of comic diction (v. supra, p. 32). μῶμαξ, from μῶμος, seems to be equivalent to *μωμητής.

ἀποπαρδᾶξ ἀδεσπ. 82. Hesych. has ἀποπαρδακᾶ (sic)· τοῦτο εἴρηται παρὰ τὸ ἀποπαρδεῖν. Cf. χάσκαξ (χάσκω), φλύαξ (φλύω), trahax (traho). Kock alone keeps ἀποπαρδακᾶ.

φόρτᾶξ ἀδεσπ. 102, derived from φόρτος, is used in place of φορτηγός. Poll. 7, 132: φόρτακας ἢ παλαιὰ κωμῳδία τοὺς ἀχθηφοροῦντας ἐκ τοῦ ἐμπορίου καλεῖ.

βῶμαξ (ἀδεσπ. 966) = βωμο-λόχος is to be distinguished from βῶμαξ = μικρὸς βωμός.

φάσᾶξ (ἀδεσπ. 1186) = συκοφάντης Hesych. Cf. φάσις. See Ar. Ach. 726, Av. 68, 1694.

χλεύαξ (ἀδεσπ. 1195), from χλεύη, is more suited to comedy (κωμωδικώτερον) than χλευαστής, Poll. 9, 149. Cf. φλύαξ.

στρατύλλαξ (ἀδ.σπ. 1153) is a name applied to Anthony in contempt by Cicero (Att. 16, 15, 3). The slave of Truculentus in Plaut. Truc. is called in the MS. *Stratilar*, which Bergk corrected to *Stratullax*. Both writers probably derived it from some comic source in Greek. Bergk, Opusc. 1, 5, compares θορυβ-ύλλαξ. Cf. also *tocullio* (τοκ-υλλ-ίων) Cic. Att. 2, 1, 12.

Two low characters in Aristophanes, the Sausage-seller and the Megarian, give utterance to two words in -ᾱξ, in which -ᾱξ is added to the stem simply to make a more vulgar word: δῆμαξ in Δημᾱκίδιον Eq. 823 from δῆμος, and πᾱσσᾱξ Ach. 763 from πᾱσσ-αλος, cf. Eust. 540, 22; 1349, 64, and see Ahrens, Dial. 2, 90, for other vulgar forms used by the Megarian.

Some names of fish end in -ᾱξ, e.g. βῶᾱξ (βοῶω), λάβραξ (λάβρος), ῥύᾱξ (ῥέω), σῦᾱξ (σῦς). θύνναξ is found only in Eriph. 3, elsewhere always θύννος, v. Eust. 1720, 60.

The dim. suffixes also serve as endings of short names, cf. Fick¹, p. L sq. On the basis of such names as Ἀρίστυλλα, Κρίτυλλα, Ξένυλλα, κ. τ. λ., Aristophanes coined the comic appellative φθίνυλλα in Eccl. 935. The young woman applies this term to the old woman in answer to ὄλεθρε (934, cf. φθόρε Eq. 1151) of the latter.

κορακῖνος is used of a raven in Eq. 1053 only, elsewhere it always designates a common cheap fish. Lobeck Proleg. 211 holds that Aristophanes changed κόρακας or κορακίσκους of the oracle to κορακῖνους for the comic effect. It is possible to look upon κορακῖνος as a character-name (cf. Fick¹, S. xxxvi) from κόραξ.

PATRONYMICS.

In the tenth book of the Iliad, when Agamemnon in his anxiety for the safety of the Greeks sends Menelaus to summon Ajax and Idomeneus to the council, he tells him to 'name each man by his lineage and his father's name, giving all their dues of honor' (Lang):

πατρόθεν ἐκ γενεῆς ὀνομάζων ἄνδρα ἕκαστον,
πάντας κυδαίνων.

The addition of the father's name or that of an ancestor, or, in the case of the better-known characters, the use of the father's name without the name of the son, as Τυδέος υἱέ (vs. 159) and Τυδεΐδῃ (244) in place of Diomed, brought special honor to a hero in that it called attention to the fame of his house.¹ The patronymics, then, that are found in such abundance in the Iliad and Odyssey,² confer distinction at the same time that they give a more exact designation of the individual. They belong to poetry, and to epic poetry³ in particular, this relation of son to father being expressed in prose by the genitive of the father's name.

The common patronymic suffix is -δης. This is believed to have had originally a very general signification such as *belonging to, pertaining to*; compare the patronymic adjectives in -ιος among the Aeolians, Boeotians and Thessalians.⁴ Whatever the derivation of the suffix,⁵ in use these patronymics were applied to sons, to grandsons and to descendants in general; they became the names of families,⁶ demes and races, and sometimes of the followers of a great political or religious leader. Finally, patronymics were easily changed to andronymics when a man was led, through pride in the achievements of his father or some ancestor, to adopt a patronymic in preference to his own name; then the force of the patronymic termination was to a great extent lost, and other men might appropriate this as they would any other proper name.

Outside of epic poetry and its imitations the chief use of patronymics is that by which families are named after their real

¹ Cf. also Hdt. 6, 14; Thuc. 7, 69, 2; Aelian Var. Hist. 6, 2; and Wachsmuth, Hellen. Alterthum. 1, 809.

² Angermann, De Patronymicorum Graecorum Formatione, Curt. Stud. 1, 1, p. 61, has counted 856 of them in Homer.

³ For patr. in parodies of the Epos see Ar. Eq. 1015, 1030, 1055, 1067, 1081. Bistrom, Das russische Volksepos, Zeitschr. f. Völkerpsy. u. Sprachw. 5, 192, says "Bei jedem Helden finden wir dasselbe (das Patronymicon) und es giebt nur zwei merkwürdige Ausnahmen."

⁴ Meister, Dial. 1, 196 sq.; Hoffmann, Dial. 2, 588.

⁵ See Angermann l. c., p. 6, for reff., including Curtius, Grundz. d. griech. Etym.⁴, S. 568 sq. Add Leo Meyer, Bezz. Beitr. 4, 7 sq.

⁶ Compare family names in -son (English), -sen (Danish), -ing (Saxon), -witz and -itch (Russian), -ski (Polish); also names with the prefixes Mac (Scotch and Irish), O' (Irish), Ap (Welsh), Fitz (Old Norman).

or supposed founder.¹ This gentilic use belongs to prose as well as to poetry.² In the list of the *γένη* in Attica given by Töpffer in his *Attische Genealogie*, three-fourths have the patronymic termination *-δαι*. Just as the priestly family of the *Εὐμολπίδαι*, which derived its name in all probability from the excellent quality of its singing (*εὖ μέλπεσθαι*), nevertheless claimed descent from the mythical Eumolpus; and just as the members of any order or those engaged in any business or religious worship properly looked upon the originator of the movement as their progenitor in a metaphorical sense; so the mutilators of the *Hermæ* were called *Ἑρμοκοπίδαι*—by the comic poets, no doubt—as if they were the descendants or followers of some great *Ἑρμοκόπος*. The word occurs in *Ar. Lys.* 1094. In the same way the name *Χρεωκοπίδαι* was given to the three noble friends of Solon (*Plut. Sol.* 15, cf. *Reip. Gerend. Praecep.* 13) who profited at the *Seisachtheia* through a previous knowledge of his projected reforms which he had imparted to them in confidence. The names *Hermokopids* and *Chreokopids* were all the more appropriate because the men to whom they were applied belonged to the aristocratic families of the state, the *Ἀλκμεωνίδαι*, the *Φιλαίδαι*, κ. τ. λ. A similar comic formation is *βουλοκοπίδαι* which is explained as *οἱ τὴν βουλὴν κόπτοντες, ὥσπερ εἰσὶ καὶ δημοκόποι οἱ τὸν δῆμον κόπτοντες* in *A. G. B.* 221, 3. Cf. *Kock ἀδεσπ.* 963 and the *Thesaurus* s. v. Note also *φθειροκοπίδης*, a conj. of *Kock* for *φθειροκομίδης* in *ἀδεσπ.* 1188.

Closely allied to the names of families are the names of demes, for many of the demes took the name of a prominent family living in them.³ This is especially true of those whose names end in *-δαι*, of which there were 32 at least⁴ in Attica. These traced their origin back to the heroic ancestor from whom their name was derived and whom they worshipped. Besides *-δης* the suffixes *-εὺς* and *-ιος* were used to designate the individual members of a deme, and the adverbial *-θεν* was also common; but of all the

¹ Cf. *Wilamowitz-Möllendorff* on *Eur. Heracl.* 39.

² Cf. *Angermann* l. c., p. 5.

³ For the origin of other names see *Etym. Mag.* s. v. *Ἑλεῖς*.

⁴ The number is based on those enumerated by *Haussoullier* in *Daremberg et Saglio, Dict. d. Antiq. Grecq. et Rom.*

most common was *-εὺς*¹ and *Ἀχαρνεὺς* was the proper form for an Acharnian. Among the various forms of address (*Ach.* 286, 298, 305, 322, 324) that *Dicaeopolis* tries in his effort to get a hearing before the Acharnian charcoal-burners, *Ἀχαρνῆϊδαι*² shows a shift of termination from the regular ending *-εὺς* to *-δης*, and the men of *Ἀχαρναί* are addressed very grandly as 'Sons of Acharneus,' as if an ancestor Acharneus was the hero eponymous of their deme. Cf. *Tuscolidae* for *Tusculani* *Lucil. Incert.* 6 M., and *Apulidas* for *Apulus* *Lucil. III fr.* 23 M. used of a horse.

Long names were considered more noble and honorable, while the shorter ones were given rather to the poor and to slaves.³ *Demosthenes* makes the charge in *De Corona*, § 130, that *Aeschines* after his recent rise to the rank of citizen and orator had tried to dignify his parents by changing his father's name from *Tromes* to *Atrometus* and his mother's from *Glaucis* (as given by *Apollonius*) to *Glaucothea*. *Diocles* lengthened his name to *Diocletian* when he was made Emperor (*Aurel. Vict. Epit.* 39, 1), the parvenu *Sosias* becomes *Sosistratus* and *Sosidemus* (*Theophr. Charact.* 28), *Plautus* gives his pompous Miles the bombastic title *Bumbomachides* *Clutomestoridysarchides* (*M. G.* 14, cf. *Lorenz Einleit.*, S. 4), and the poor boy *Στέφανος* dilates into the rich man *Φιλοστέφανος* with the possibility of still greater expansion into *Ἰπποκρατιππιᾶδης* or *Διονυσιοπηγανόδωρος* in the near future (*Anth. Pal.* 11, 17). When therefore both the primitive and the patronymic form of the same name are used to designate a man, as in the case of *Νικόμαχος* and *Νικομαχίδης* in *Lysias* 30 and the many instances collected by *Hemsterhuys* and others,⁴ due weight must be given to the greater length of the patronymic. In so far as *-δης* came to be a mere name-forming suffix, and inasmuch as the body of a name rather than its termination was the really important part—as may be seen in the interchange of diminutives and their primi-

¹ So common that *Aristophanes* could coin *κομπασεὺς*, *Av.* 1126, from the imaginary deme *κομπασαί* (*κόμπος*), like *Ἀχαρνεὺς* from the village *Ἀχαρναί*.

² *Ἀχαρνῆϊδης* in place of *Ἀχαρνείδης* recalls epic forms like *Πηληϊάδης* by the side of *Πηλείδης*; as the dactylic hexameter required the extended *Πηληϊάδης* at times, so the trochaic tetrameter catalectic here calls for *Ἀχαρνῆϊδης*.

³ Cf. *Long, Personal and Family Names*, p. 276.

⁴ *Hemst. Lucian Tim.* c. 22, p. 157, and *Ar. Plut.*, p. 325; *Maas, Hermes* 23, 613 sq.; *Crusius, Neue Jahrb.* 143, 385 sq.

tives and in the variety of endings which the shortened form of a man's full name sometimes has¹—there was little difference between the primitive and patronymic forms, so that in many cases the metre decided which was to be used; but, on the other hand, since epic poetry and the names of families in *-δαι* were ever at hand to keep alive the feeling for the patronymic ending, and since, in the case of two forms, the patronymic, e. g. *Νικομαχίδης*, may be supposed to carry one's lineage back to an ancestor with the primitive name, i. e. *Νικόμαχος*,² the difference between the two forms was that the patronymic with its greater length was more aristocratic and fashionable.³ This appears also from the fact that many of the long and pretentious names have the termination *-δης*. Hence *Φειδιππίδης*, that combination of economy and luxury, of a plebeian and a patrician⁴ name in *Nub.* 67, gets a somewhat loftier tone by the addition of the patronymic ending; and just as the cobbler *Σίμων* in *Lucian Dream*, ch. 14, lengthened his name to *Σίμωνίδης* when he suddenly became rich, so it may be assumed that Strapsiades was influenced by the aristocratic notions of his wife to the extent of adding the fashionable termination *-δης* to his father's name *Φείδων* (*Nub.* 134) when he tried to give it to his son (v. 65), thus making the sonorous *Φειδωνίδης*.⁵ In like manner *Στιλβωνίδης* *Av.* 139 and *Γναθωνίδης* *Lucian Timon* 45–8 (*Kock ἀδεσπ.* 1438, 1439, 1441) have a more imposing effect than the commoner names *Στίλβων* and *Γνάθων*, and this suits the context.

But the metre too must be considered. Aristophanes has 61 passages in his eleven plays in which patronymics in *-ίδης* (*-άδης*) occur at the end of an iambic trimeter,⁶ where they are most suitable, and 5 passages in which they come at the end of a troch.

¹ Cf. Meister, *Bezz. Beitr.* 16, 174; Maas l. c.; Crusius l. c.

² In *Lysias* 30, 11, *Νικομαχίδης* is used sarcastically to heap contempt on the freedman *Νικόμαχος*.

³ Cf. Foe's change of name to De Foe, and see Lower, *Dict. of Family Names* s. v. De and O'.

⁴ Cf. Gildersleeve, *Essays and Studies*, p. 217.

⁵ The post-Homeric Greeks were fond of the rhythmical *-ωνίδης* (*-ωνίδας*). I have counted 44 names with this ending, besides 24 additional names with the dialectic suffix *-ώνδας*, familiar in Boeotia.

⁶ See, in particular, *Ach.* 595–7, 603; *Ran.* 841–2; *Ecl.* 825, 826, 829.

tetram. catal., as over against 53 patronymics in *-ίδης* (*-άδης*) in all other parts of the verse and in all metres. Here, then, where metrical influence is most potent, we may find a partial explanation of the patronymic *Φειδωνίδην*, especially when we see *Καλλιππίδην* (vs. 64) and *Φειδιππίδην* (vs. 67) at the end of the line in the near neighborhood. *Στιλβωνίδης* also is found at the end of a trimeter. *Ἐξηκεστίδης* occurs 4 times in comedy (*Ar. Av.* 11, 764, 1527; *Phrynich.* 20) and always at the end of the verse where *Ἐξήκεστος*, whom Bergk, *Comm.* 374, regards as the same person, plainly could not stand. That *Λευκόλοφίδης* was the father of Adeimantus is shown by *Plato Protag.* 315 E and *Xen. Hell.* 1, 4, 21, but since the patronymic form does not fit into the anapaestic verse in *Ran.* 1513, *Λευκόλοφος* is substituted. Finally, the patronymic form of *δραπέιδας* in *Mosch.* 1, 3 is due entirely to the metre, since *δραπέτης* could not be gotten into the dactylic verse.

Comedy chooses or invents for its characters names which describe their nature or express some peculiarity. Aristophanes constantly plays upon proper names by bringing out their etymological signification in addition to applying them as names to individuals. We are compelled to think of the real meaning of *Νικόβουλος* *Eq.* 615, *Ἀμυνίας* 570, *Εὐχαρίδης* *Vesp.* 680, *Λυσιμάχη* *Pac.* 992, *Lys.* 554, *Ἀριστομάχη* *Th.* 806, *Στρατωνίκη* 807, *Εὐβούλη* 808, and such names approach ordinary appellatives in proportion as this meaning is the more prominent. When there is no name in existence that conveys the thought intended, Aristophanes does not hesitate to coin one. This he does either, as in *Ἀμνο-κῶν*, *Eq.* 264, by using in the compound one member, e. g. *-κῶν* (*-κόων*), that is already familiar from some name-group,¹ cf. *Λαο-κόων*, *Ἴππο-κόων*, *Καλλι-κῶν*, κ. τ. λ., or by the use of name-forming suffixes, or by both means combined. One of these name-forming suffixes is *-δης*. Its distinctive characteristic is that it forms proper names of men, and to this use it is restricted. Consequently, it carries with it more formality and stateliness than the other name-forming suffixes. In this way he coins *Μαριλάδης* (*μαρίλη* = the dust of charcoal) and *Πρινίδης* (*πρίνος* = the holm-

¹ See Fick u. Becht., *Gr. Personennamen*, S. 5; Fick, *Curt. Stud.* 9, 168.

oak, cf. 180, 668) which, together with Εὐφορίδης (εὖ and φορεῖν), 'Mr. Coalcarrier,' 'Mr. Coalbacker,' are very appropriate to the charcoal-burners in Ach. 609 and 612.

Στρεψιάδης¹ (cf. στρέψαι) dram. pers. in Nub., also in vss. 134, 1145. The name alludes to his character as Στρεψό-δικος, cf. 434, 1455.

Ἐρασμονίδη Χαρίλαε Archil. 79 B.⁴ reminds us of Ἀτρείδης Ἀγαμέμνων and similar epic combinations, as if Ἐρασμονίδης were the patronymic of Ἐράσμων, but it has here the force of an appellative (ἐράσμιος, ἐραστός) and is used ironically (venustulus). It is imitated in the same spirit by Cratinus fr. 10 Ἐρασμονίδη Βάθιππε, cf. Bergk Comm. 7 sq. In the same way Ccerops who resembled a dragon in his lower parts is called with epic formality Κέκροψ Δρακοντίδης (Vesp. 438) instead of δράκων or δρακοντοειδής (δρακοντώδης). Ὀρτυγίδης Ἀντικλος Tryphiod. 178 is in some respects similar. Ὀρτυγίδης (ὄρτυξ) is believed² to refer to Anticlus' desire to talk, when Helen approached the Wooden Horse in Troy and called the Achaean chiefs by name, imitating the voices of their wives, cf. Od. 4, 285 sq.

Ἀποδρασιππίδης Vesp. 185 is a pretentious name (*Fugacides*), coined ἀπὸ τοῦ ἀποδράσαι together with the aristocratic name-element -ιππ-, and like Φειδιππίδης the compound is made up of members more or less inconsistent. The reading of Venetus G ἀποδρασιππίδης,³ if corrected to Ἀποδρ., gives a real patronymic that is more in keeping with the epic surroundings, and should on this account be preferred. Our Odysseus then becomes 'Utis, Apodrasippus' son, the Ithacan.'

Κρονίδαρ (= πολύτης, Hesych.), the Laconian form of Κρονίδης, is the name of an old man in comedy, perhaps from the Κωραλίσκος of Epilycus (Bergk). For Κρόνος in this sense cf. Nub. 929, Vesp. 1480, Plat. Euthyd. 287 B.

Γηρυτάδης (γηρύειν) name of play of Ar.; Παρρησιύδης (παρρησία) Lucian Piscat. 19 sq.; Ὑπερτονίδης (ὑπέρτονος) Poll. 4. 65.

Compare in Plautus the ironical names *Theopropides* and *Misargyrides* in the Most. for the stupid old man and the money-lender

¹Also the name of the victor in Pindar's seventh Isthmian.

²Curt. Stud. 1, 1, 18.

³ἀπὸ Δρασιππίδου RVBC vulg., Ἀποδρασιππίδου conj. Elmsl.

respectively, and the bombastic titles *Polymachaeroplages* Pseud. 988 sq. and *Thensaurochrysonicochrysides* Capt. 285, besides those already mentioned. Note in addition the seven lengthy and formidable hybrid names in -ides that Sagaristio gives himself in Pers. 702-5, cf. epigr. ap. Ath. 162 a.

The grammarian says (Etym. M. 554, 40) ἰστέον ὅτι οὐ ποιοῦσιν ἀπὸ προσηγορικοῦ πατρωνυμικά. And when the name-forming suffix -δης is added to an appellative, it immediately raises it to the dignity of a proper name, since -δης is rightly used in proper names only, and always suggests membership in a noble family descended from some great ancestor. Such words belong to the sermo vulgaris and were used to good effect by the comic poets. Sometimes, when they desired to characterize a man or express some thought about him in a short sentence, they would put it in the form of a compound, and by adding -δης give it all the semblance of a proper name.

Lyric poetry furnishes two examples:

συκοτραγίδης (= σῦκα τρώγων) Archil. 194 B.⁴, Hippon. 134 B.⁴, used διὰ τὸ εὐτελὲς τοῦ βρώματος (Eust. 1828, 11). Cf. συκοτράγος Aelian N. A. 17, 31, *pultifagus* Plaut. Most. 828, *Pultiphagonides* Poen. 54.

ζοφοδορπίδης (= λαθροφάγος, σκοτόδειπνος, cf. Hesych.) Alcae. 37 B, cf. Plut. Quaest. Conviv. 8, 6, 1. This epithet and others like φύσκων and γάστρων were hurled at the tyrant Pittacus by Alcaeus.

The rest are from a comic source:

γεννάδας (γέννα) Ran. 179, 640, 738, 739, 997, Eccl. 304, Eq. 240, Ach. 1230.¹ Compare γενναῖος, but since γεννάδας is used of persons only and in only the nom. and voc. cases, we can compare with it but 3 of the 21 occurrences of γενναῖος in Aristophanes, viz. Av. 285, Th. 220, Ran. 1031. In the Frogs Dionysus (179), the servant of Pluto (640, 738) and Xanthias (739) employ γεννάδας, Aeschylus (1031) on the other hand uses γενναῖος, cf. also 1011, 1014, 1050. Compare χρηστὸς εἰ καὶ γεννάδας, spoken by Dionysus in Ran. 179, with γενναῖος εἰ of Euripides in Th. 220. It appears therefore that γεννάδας is preferred by the lower char-

¹Also in Plato Charm. 155 D, Phaedr. 243 C, Aristot. Eth. N. 1, 10, 12, Lucian Calumn. 20. See Thesaur. for later Greek.

acters in comedy, that it belongs to the language of the common people just as the other appellatives in -δης, though it is somewhat more common than the rest.

κλεπτίδης Pherecr. 219, cf. Κλωπίδαι for Κρωπίδαι Eq. 79, σταφυλο-κλοπίδας, *rapacidae*.

βοίδης Menand. 1002. Derived from βοῦς, it is used of one who is ἀναισθητός, πρᾶος, εὐήθης, καθ' ὁμοιότητα τοῦ ἄμνοκῶν (Eust. 962, 18).

μελιττίδαι Ran. 991 "sweet simpletons." See the edd. The MSS. have Μελιτίδαι but the metre requires the second syllable to be long. The scholiast and Eust. 1735, 50 derive it from μέλι, cf. βλιτομάμμης Nub. 1001. Found also in ἄδεσπ. 657.

σπουδαρχίδης (= σπουδάζων περὶ ἀρχῆς schol.) Ach. 595, μισθαρχίδης (= ἀρχὼν ἐπὶ μισθῷ) 597, and στρατωνίδης (= στρατεύμενος schol.) 596 are bombastic terms that occur in the description of the honest citizen. Bergk, Comm. 9, thinks that they serve also as a mocking criticism of the inflated style of Gorgias. With σπουδαρχίδης cf. ἀρχογλυπτάδης (= γλύφων τὰς ἀρχάς Eust. 211 init.) ἄδεσπ. 84, and with the whole passage compare Sagristio's description of himself in Plaut. Pers. 702-5, and his extraordinary patronymics.

πανουργιππαρχίδαι (= πανούργοι ἵππαρχοι) Ach. 603 'the noble race of rascally hipparchs.'

Aeschylus characterizes Euripides in Ran. 841-2 with high-sounding names στωμυλιοσυλλεκτάδης (= στωμύλματα συλλέγων) and ῥακιοσυρραπτάδης (= ῥάκια συρράπτων) but the thought contained in them is rather lowly. Euripides in turn calls the elder poet's pupils 'the noble race of trumpets, lances and long beards' σαλπιγγολογχυπηνάδαι (τὸ γένος τῶν σάλπιγγας καὶ λόγχας καὶ ὑπῆνας ἔχόντων) in true Aeschylean style. Cf. γεννηιοσυλλεκτάδαι Ath. 157 a.

πολυχαρίδας¹ Lys. 1098, 1242. πολυχάρης occurs both as an adjective 'causing much joy,' and as a proper name. For the latter use see Pape-Benseler. πολυχαρίδα as used by the Lacedaemonian in the Lysistrata has the force of an appellative, 'my joy,' 'my delight,' but the appearance of a proper name.

¹ The metre demands πολυχαρίδας or πωλυχαρίδας.

Lobeck on Soph. Ajax 880 has collected many words of this sort from various sources in later Greek, and in these much of the original force of -δης must have been lost.

φθειροκομίδης, ἄδεσπ. 1188, glossed by Hesychius with φθειρῶν γέμων. Cf. εὐκομος, βαθύκομος, πυρσόκομος, λευκόκομος, κ. τ. λ.

φιλογαστορίδαι (= γαστέρα φιλοῦντες) Anth. Pal. 8, 169, cf. ὀλβιογάστῳ Amph. 10.

σταφυλοκλοπίδας (= σταφυλὰς κλέπτων) Anth. Pal. 9, 348.

Among the dozen huge compounds hurled at the Cynic philosophers in the ridiculous epigram of Hegesander quoted in Ath. 162 a are the three that follow: ὀφρυνασπασίδαι (= ὀφρὺς ἀνασπῶντες, cf. Ar. Ach. 1069, Alex. fr. 16, Philem. 174, Menand. 556, Dem. 19, 314), λοπαδαρπαγίδαι (= λοπάδας ἀρπάζοντες), and ζηταρετῆσιδαι (= ἀρετὴν ζητοῦντες v. Philem. 71). Add γενειοσυλλεκτάδαι (= γένεια συλλέγοντες) Ath. 157 a.

γραμμαδοδιασκαλίδης (= γραμμάτων διδάσκαλος, cf. γραμματοδιδάσκαλος) Timon ap. Ath. 558 b.

προσαγωγίδαι (= προσαγωγεῖς) Plut. Dion. 28.

In Plautus:

rapacidae (*rapaces*) Aul. 370, 'race of thieves.'

plagipatidae (*qui plagas patiuntur*) Capt. 472, Most. 356, "children of the lash" (Ramsay).

oculierepidae, *cruricrepidae* (*quibus oculi et crura crepant*) Trin. 1021, 'tribe of battered eyes and battered legs.'

glandionida, *pernonida* Men. 210. High-sounding names in -ωνίδης from *glandium* and *perna* to indicate pieces of pork and ham.

The suffix -δεύς which denotes the young of animals is closely related to the patronymic ending -δης.¹ On the analogy of γαλιδεύς, λεοντιδεύς, ἀετιδεύς, κ. τ. λ., Hipponax 16 B.⁴ addresses Hermes (Μαίης παῖδα) as Μαιαδεῦ, and in the same way young Cupids are called in jest Ἐρωτιδεῖς 'nestlings of Eros' in Anacreont. 25 B.⁴ Aristophanes has this comic shift of termination in Χαιριδῆς 'kids of Chaeris' Ach. 866. Cobet. N. L. 151 conjectured κλεπτιδεύς (= κλέπτου πατρὸς νεόττιον) for κλεπτίδης in Pherecr. 219.

¹ See Curtius, Grundz. d. gr. Etym.⁴, S. 629; Leo Meyer, Vergl. Gram. 2, 557.

LIFE.

The author was born in Baltimore, Md. on January 16th, 1872, attended the public schools of his native city, and was graduated at the Baltimore City College in 1889. He received from the Johns Hopkins University the degree of Bachelor of Arts in 1892, that of Doctor of Philosophy in 1898, his graduate studies being Greek, Latin and Sanskrit. At the University the following honors were conferred upon him: Hopkins Scholar 1889-90, Honorary Hopkins Scholar 1890-92, University Scholar 1892-94, Fellow 1895-96. He followed the lectures of Professors Gildersleeve, Warren, Bloomfield, Miller, Spieker, and K. F. Smith, to all of whom he acknowledges his indebtedness, but to Professor Gildersleeve especially he would express his gratitude for the inspiration of his words, his kindly interest and generous assistance.



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